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An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

V. XXXI, No. 4

JANUARY, 1960

50c Per Copy

JUSAN GRIGGS

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## The New Comedy Hit!



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SANDRA DEE  
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CLIFF ROBERTSON  
in the Columbia  
motion picture  
based on this work.

# GIDGET

"Touching and entertaining"  
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# GIDGET

---

3 act comedy by Frederick Kohner.  
Cast 8 m, 7 w, plus as many extras  
as desired. One set.

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DICK CLARK especially recommended the motion picture version of this fresh, happy, and colorful comedy that starred Sandra Dee as "The Gidget" and James Darren as the rather unusual boy whom she encountered during a *most* unusual vacation.

The title comes from the nickname given to the girl — a girl who happens to be a little on the small side. "It's derived by osmosis" the boy explains "A small girl. Sort of a midget. A girl midget. A gidget!"

BEN HECHT called Gidget "A bright sister to *Catcher in the Rye*" while the LADIES HOME JOURNAL considered her "A fresher Françoise Sagan." THE HOLLYWOOD REPORTER reports that Gidget "Leaves you enlightened and reassured as well as entertained," while the STANDARD called Gidget "Refreshingly different."

The leading critics were almost unanimous in their enthusiastic praise of this clean and fresh teen age romance.

## The Story of The Play

This refreshing comedy is about a delightful young girl who wants to grow up in a hurry. The single set is a small cove at Malibu Beach in California. At one side there's a small beach hut, and at the other side, a suggestion of a few rocks. That's all there is to it. As the curtain rises, the summer is clearly over. "Gidget" inspects the deserted scene and then starts writing everything she can remember — so that she'll never forget this last summer. As she writes, her thoughts become audible. The light goes out on Gidget, and the lights come up on the boys. It's midsummer now, and they're excited about the wonderful surf! Suddenly their attention is caught by Moondoggie's rescuing someone from drowning — and then he comes in carrying "Gidget" in his arms. Gidget is so happy to be alive and so impressed with her rescuer, Moondoggie, that she refuses to take

his advice to "hurry home to Mamaville." They accept her as a sort of mascot — all of them, that is, except Moondoggie (and unfortunately Moondoggie matters the most). The boys are planning a big beach party, a colorful "luau" to which they're inviting their girls. Gidget is heartbroken to find that she isn't invited. She appeals to "The Great Kahoona," a sort of unofficial king of the beach. She's so eager, he tells her she can come. When she arrives, Moondoggie is furious. He starts a fight with Kahoona and for the first time, Gidget experiences the incredible surprise of realizing that she matters to these boys — that *she's* the cause of this battle. As the play builds to an exciting climax, we see that Gidget has come of age! The *New York Times* called this comedy both "touching and entertaining."

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(DRAMATICS is published by The National Thespian Society, an organization of teachers and students devoted to the advancement of dramatic arts in the secondary schools)

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\*This scene is published separately as a one-act play under the title "Recognition Scene From Anastasia," at 50 cents a copy. (Royalty, \$10.00.)

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AS OUR Eighth National Dramatic Arts Conference will be held on the beautiful campus of Indiana University, Bloomington, Indiana, the week of June 19, 1960, Thomas D. White of the News Bureau of Indiana University wrote at my request the article, *Indiana University*, which gives an over-all picture of this great University. As many of you will recall, prior to 1958 all of the past National Dramatic Arts Conferences were held at IU. Other articles about the Indiana University Theater and about the conference program will follow in future issues.

OUR Thespians of the Month, Susan Griggs, was written by Florence Epps, who is sponsor of Troupe 1246, Conway, S.C., High School. Miss Epps is very proud of the superb work Susan has done and is doing in theater in both Little Theaters and in the college theater. I am so much interested in articles of our Thespians of the Month that they take precedence over all other articles. The response this year from you sponsors is most gratifying and much appreciated.

MELBA Day Sparks, Oregon State Director and Sponsor of Troupe 124, Jefferson High School, Portland, Oregon, authors *High School Theater Management*, a much needed article on this phase of theater. Here is a tested and workable plan for your consideration and adoption. If you are one of our "over-worked" directors, you may find relief by Mrs. Sparks suggestion in assigning management duties to reliable students.

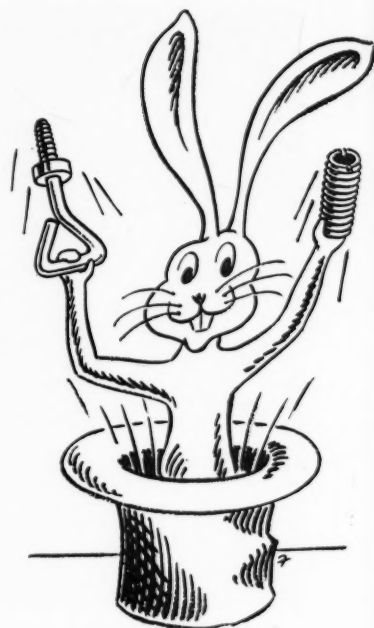
MR. Jones' selection for his Best of Broadway for this issue is most welcome. I have read reviews of Broadway's latest hit, *The Miracle Worker*, in several of the commercial magazines and then came to the conclusion that here is a play, difficult as it will be for amateur presentation, which will offer a real challenge to our high schools everywhere. Mr. Jones confirms my thinking. After reading this review, you sponsors will agree with Mr. Jones and me that here is a play that you should eagerly await for amateur release.

FRIEDA Reed, editor of Theater for Children, is the author of this month's article in which she stresses character as an important consideration in choosing a children's play. She firmly believes, and so do I, that in every play presented for children there must be one character with whom they can identify themselves. Thus it is important that careful consideration must be given in our selection of play to the type of person whom we invite our children to watch.

IN his series on Introduction to Entertainment, Mr. Hobgood gives us a brief history of the movie industry in his article, *From Flickers to Art*; Mr. Trumbo in his series on Community Theater tells us about the Valley Theater of Birmingham, Alabama, in his article, *Valley Theater*; and Mr. Ruben continues his series on Modern Theatrical Lighting with his article, *The Lighting Layout*.

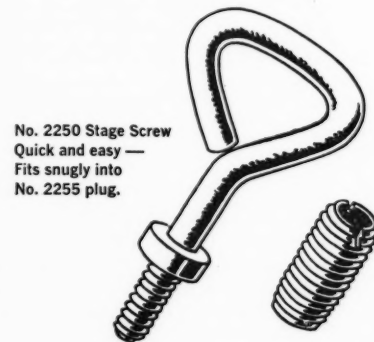
DR. Blank again recommends the following four plays in his Plays of the Month: *Ten Little Indians*, *Dark of the Moon*, *You Can't Take It with You*, and *Caesar and Cleopatra*. Prof. Friederich in his Brief Views suggests your consideration of a number of full-length mystery plays recently released for amateur production. And our Thespians continue to Chatter away.

## Happy New Year



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You must remember the famous tale of Ichabod Crane the new school teacher in Sleepy Hollow—a man with a ceaseless appetite for good food—when he can get it free. He is invited to the harvest festival at the home of Heer and Dame Baltus Van Tassel. On his way to the party, his horse is frightened by Brom Bones and his gang, much to the chagrin of Katrina Van Tassel, 18, and the delight of Gretchen Van Tassel, 13, a child given to false spells and childish mysticism.

When Ichabod arrives at the party he entralls Katrina with his poetry and dancing and, encouraged by her mother, Katrina falls in love. Over her husband's objections, Dame Van Tassel fosters a brief and rocky courtship and finally the marriage contract is set. As the hour of the ceremony approaches, Katrina realizes it is Brom with whom she is really in love and calls on her younger sister for help. Gretchen has a midnight "spell" and calls forth, she believes, the Headless Horseman of Sleepy Hollow. The wedding ceremony, held at night at Gretchen's insistence, is near. As Ichabod is arriving for the rites, Gretchen goes into a trance, and in a wild burst of lightning, thunder and general confusion, Ichabod disappears, never to return to Sleepy Hollow.

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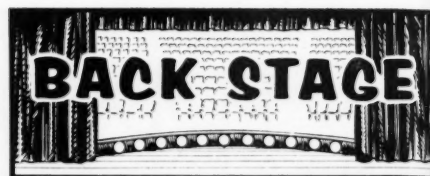
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THIS WONDERFUL YEAR - 1960

AS WE enter into the fabulous year of 1960, the experts of commerce, industry, and finance herald its advent as one of the biggest boom years in the history of our country. They prophesy that more people will be at work than ever before; that more goods will be manufactured; that more money will be available. They further foretell that college enrollments will reach new heights, that more well constructed schools will be built, that teachers' salaries will be further increased.

With all this encouragement for the year 1960, The National Thespian Society is anticipating its Eighth National Dramatic Arts Conference, which will be held at Indiana University, Bloomington, Indiana, the week of June 19, to be a "boom" conference both in programming and in attendance. Your conference committee can guarantee the program, but attendance depends upon the society's 2009 Thespian Sponsors.

Although there will be no noticeable deviation from the national conference programs of yesteryears, newly planned innovations should be most inviting. As in other conferences, the delegates will observe a formal initiation, eight short plays or cuttings from full-length plays, a national variety show, two full-length plays presented by colleges or universities; hear two addresses by nationally known theater and television speakers; participate in over 20 theater workshops; and elect all new officers for our National Council and one member to our Board of Trustees at the National Convention scheduled on Friday afternoon of the conference week. For our new innovations we hope to present a Readers' Theater, a Dance and Pantomime presentation; new workshops on advance theater for sponsors, on teacher training and certification; and finally a children's theater production with both orchestra and chorus. In plainer words, we shall strive to make this conference top all of the other seven conferences.

Concerning attendance, our goal this year is to register 1000 delegates for the entire week - an accomplishment never before realized at our past seven national conferences. Were we to reach this goal, our overall attendance for the entire week will be near 2000 delegates. As this conference will represent the climax of the first ten years of your national secretary-treasurer, editor of DRAMATICS, and program chairman for all national conferences since 1950, this attendance goal will be the realization of a second dream. Last June the first dream came true when Charter 2000 was granted to Monterey, California, Union High School.

Other than to encourage attendance by offering a sterling program, our National Council must appeal to all our sponsors to plan now to attend this conference. With the fee of only \$25.00 for each delegate for the entire week, which includes registration, board and lodging, and the banquet, we do not know where you can obtain today a better vacation buy for your dollar. Granted that the greater expense is transportation from far distant places, by careful planning now, one can raise the necessary money if he wants to attend - and we hope all sponsors do have that desire.

Let's all meet together on the beautiful campus of Indiana University come June. By numbers alone we can so impress the entire educational world of our interest in the secondary school theater and our faith in its value in molding character today for tomorrow's world.

Happy New Year

DRAMATICS JANU

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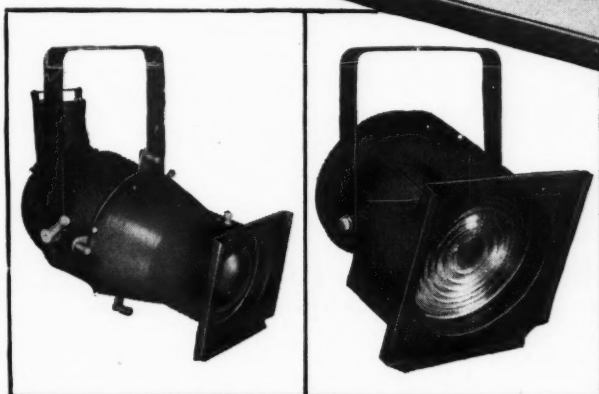
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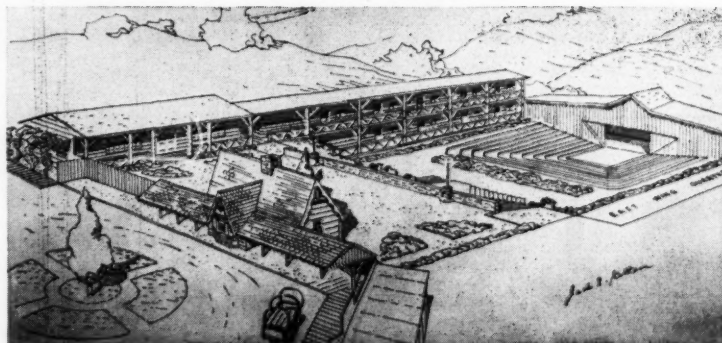
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## THESPIAN of the MONTH

# SUSAN GRIGGS

By FLORENCE EPPS



Thespian Susan Griggs

WHEN the John Griggses moved to Conway, Susan was in the second grade. She studied dancing through elementary school and in high school elected the Speech and Dramatics course. At the end of her first year she became a Thespian. Later she served as an officer and received the Best Thespian Award for two years. During her high school career she played Dona Laura in *A Sunny Morning*, Dorothy in *The Wizard of Oz*, Becky in *Tom Sawyer*, and Emily in *Our Town*. In 1956 she represented Conway at the Sixth National Dramatic Arts Conference at Indiana University. There she appeared in the *Variety Show* with her Tom in a scene from *Tom Sawyer*.

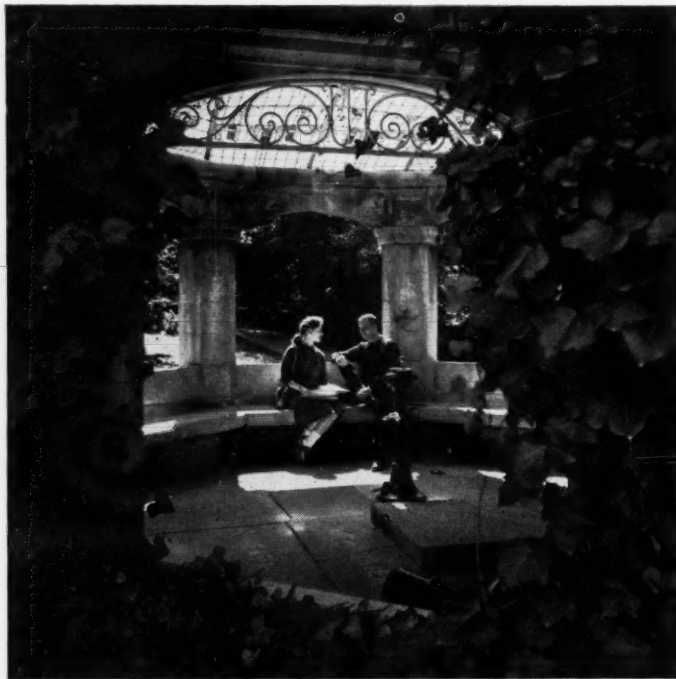
Summer 1957 found her apprenticing at the local Myrtle Beach Summer Theater. Here she appeared with John Ireland in *Petticoat Fever*, Vicki Cummings in *Desk Set* for which show she also did the lights, starred as Cinderella in a children's Matinee, was featured with John Kerr in *Bus Stop*, and as the daughter of her high school dramatics teacher played

with Arthur Treacher and Ruth Chatterton in *The Reluctant Debutante*. Early in the season she was named assistant to the director and was script girl for two plays. During the 1958 season she was called back for a featured role with Robert Alda in *Holiday for Lovers*.

Susan is now a junior at Winthrop College, the South Carolina College for Women, which supports a live drama department modelled after the Carolina Playmakers of the University of North Carolina. Here she is continuing her dramatic studies, and is receiving A's in acting and assisting in all stage activities on the campus. Among the plays she appeared in are *Picnic*, *Cradle Song*, and *Our Town* in which she assumed her old role.

From all appearances W. I. Long, her director and head of the Winthrop Drama Department, is grooming her for a role in *The Lost Colony*, first of the Southern regional dramas presented each summer at Manteo, North Carolina, where he also serves as director.

# INDIANA BLOOMINGTON, IN



Traditionally one of the most romantic spots on Indiana University's Bloomington campus, the Wellhouse has been familiar to generations of I.U. students. Presented to the University in 1908, the pledgings of a number of honorary societies take place here.

As the Eighth National Dramatic Arts Conference, sponsored jointly by the National Thespian Society and the Department of Theater of Indiana University, will be held the week of June 19, 1960, at Indiana University, this article by Mr. White is both timely and certainly very informative. The article should further convince both sponsors and student Thespians that a week spent on the Indiana University Campus will be not only inspirational, but also very delightful. To you who have attended past conferences at IU, you will be amazed at the physical growth of this university since our last conference on the campus in 1956.

The National Association of Secondary-School Principals has placed the Eighth National Dramatic Arts Conference on the Approved List of National Contests and Activities for 1959-60.

**I**NDIANA University was founded in 1820, one year after Thomas Jefferson established the University of Virginia. It is the oldest of the large state universities west of the Alleghenies. Indiana grew directly out of the first Hoosier state constitution, which in 1816 provided for "a general system of education ... from township school to a state university ... equally open to all." At its founding date, it was designated the State Seminary. Eight years later, in 1828, the title was changed to Indiana College, and in 1838 it became Indiana University.

Today, as the state university, it provides higher education for all Hoosiers. The main campus of almost 1,800 acres is located at Bloomington, amid southern Indiana hills. Its natural charm has brought recognition as one of America's most beautiful university campuses. In Indianapolis the University maintains a

78-acre Medical Center campus; and in nine cities throughout the state there are I.U. extension centers offering credit courses.

The Bloomington campus is home for the following colleges, schools, and divisions:

College of Arts and Sciences; Graduate School; Schools of Education, Busi-

ness, Law, Music, Health, Physical Education and Recreation; Junior (Freshman) Division, and Divisions of University Extension and Optometry.

In Indianapolis are located the Schools of Medicine, Dentistry, and Nursing; Divisions of Medical Technology, Dental Hygiene, Occupational and Physical Therapy, Medical Librarian, Graduate Dietetics, and X-ray Technology, all on the Medical Center campus. Also maintained in downtown locations are the Normal College of American Gymnastic Union, the Evening Division of the School of Law, and the Indianapolis Extension Center.

In addition to the Indianapolis location, the University operates extension centers in East Chicago, Fort Wayne, Gary, Kokomo, South Bend, Jeffersonville, Richmond (with Earlham College), and in Vincennes (with Vincennes University).

When the University first opened its doors, only two subjects, Greek and Latin, were offered, both taught by one professor. In 1959-60 the student body totals over 23,000 full-time and part-time credit students. To teach this student body the University employs about 2,500 full-time and part-time teachers, offering courses in 200 majors of academic con-



Aerial view of a part of the 1,800-acre Bloomington campus of Indiana University. At the center left can be seen Memorial Stadium, where I.U. played its last Football game in November. Next year the University's new football stadium will be dedicated.

# UNIVERSITY INDIANA

By THOMAS D. WHITE

centration in 106 departments. Although I.U. ranks twelfth among American universities in over-all enrollment, it remains second smallest among Big Ten schools in its Bloomington campus enrollment.

As the University has grown, it has continued to maintain a close individual and personal relationship between faculty and students. Three factors are important in fostering this close attention to the individual student:

Classes are kept small. In a recent year, for example, 96 per cent of the classes had an enrollment of 50 or less students. Secondly, University professors give generously of their time in conferring with individual students. And thirdly, the extensive counseling program, which is carried out in the residence halls and through a central office staffed with trained counselors, provides individual attention to student problems. The University's pioneering and much-copied student counseling program is typical of the educational leadership that has characterized I.U. since its establishment.

In 1867 it became the first state university to admit women as students on an equal basis with men. It was the first state university in the Midwest to have a law school, which was founded in 1842. In 1840 military training was

established at I.U., it being one of the first institutions to introduce the subject. It was the first university to build student dormitories through self-liquidating bond issues, without the use of state funds. Indiana was also the first university to have a unified and integrated school of

health, physical education and recreation, and the first to be visited by the Metropolitan Opera Company with a full-scale New York production.

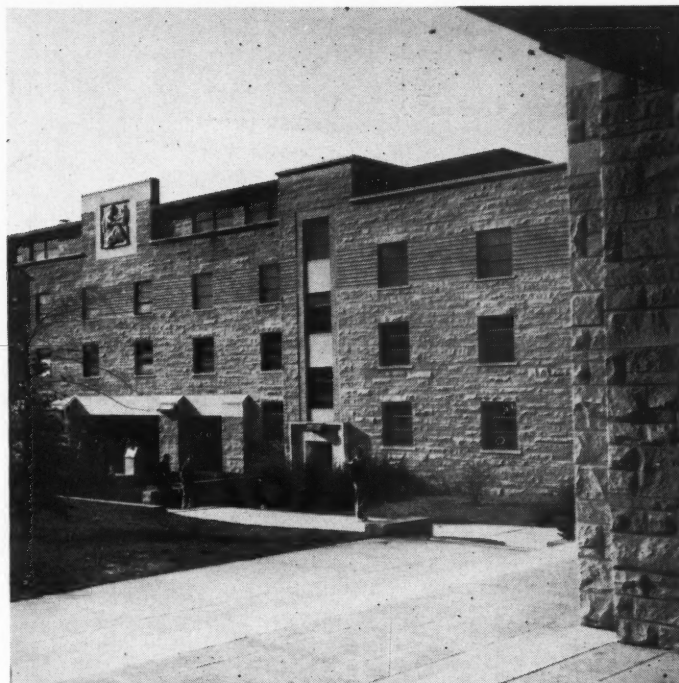
Today, both academically and in physical plant, the University is moving forward as it has ever since its founding.

Last year the University carried through an administrative reorganization which has placed an increasing emphasis on the scholastic welfare of undergraduate students by creating the office of vice-president and dean for undergraduate development. Graduate programs have been strengthened through the appointment of one of the University's outstanding scholars and administrators as vice-president and dean for graduate development.

In the teaching of languages, Indiana ranks first in the Midwest with instruction in 22 foreign languages. In 1959 a Russian and East European institute was established. It offers courses on that part of the world in economics, geography, government, history, linguistics, sociology, and Slavic languages and literature. Currently the U.S. Air Force is conducting a school on the campus for the teaching of foreign languages, particularly Russian, to personnel.

Indiana is widely known for its research activities in many fields. Because of its distinguished scholars and teachers its research programs and graduate study curricula are steadily attracting increasing funds in the form of gifts and grants. In 1958-59 the University had more than

(Continued on Page 34)



The Men's Quadrangle at Indiana University will be "Home" for delegates to the National Dramatic Arts conference this summer. The Men's Quad, as it is familiarly known on the I.U. campus, houses more than 1,000 men during the September-to-June academic year. It has been described as a model of student housing for colleges and universities throughout the United States.



Fall comes to southern Indiana's hills and adds charm to Indiana University's Bloomington campus, known nationally for its beauty.



# High School Theater Management

By MELBA DAY SPARKS

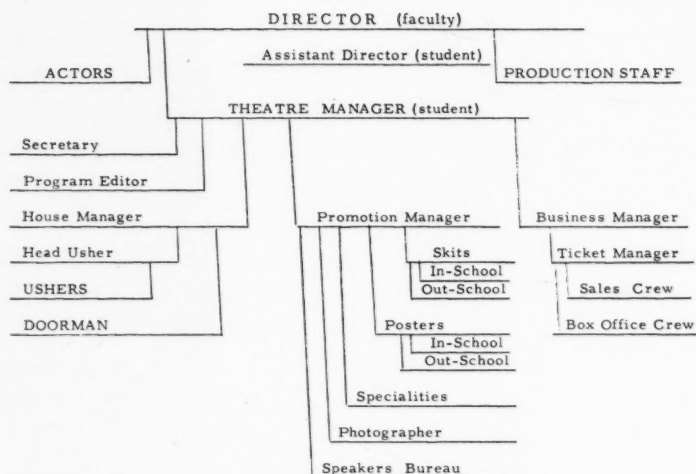
IN organizing a student Theater Management Staff we had several purposes in mind. First, there would be an excellent opportunity for students to learn and practice business procedures, to learn how to sell the public, and to become familiar with personnel work. Such a plan would relieve the director of trying to stretch herself too thin by directing and producing the show, promoting the show, and then supervising the house. Much ground work had to be done. The plan was worked out in detail on paper. Several years of experimenting and revising went into our present plan. We have a very active schedule with plays, programs, meetings being sponsored by the dramatics classes, Thespians, Ballet Troupe, Talent Bureau as well as by other departments and the Student Body Association. We sponsor three theaters: major (proscenium), arena, and children's. The auditorium is in almost constant use. The Theater Management Staff of students has been our solution.

This is only an over-view of its organization with generalized statements of the areas of responsibility. Emphasis can not be too great on the necessity for detailed information being given each member of the staff. Reports must be kept. Permanent files must be set up on all phases. As this system becomes a permanent part of the dramatics department, a trained nucleus will relieve the director more and more. However, instruction is necessary; enthusiastic inspiration must be given; the sound evaluation of ideas and adherence to business-like procedures are essential for an efficiently operating theater.

## HIGH SCHOOL THEATRE MANAGEMENT

Staff Relationship Chart

Melba Day Sparks



Before school is out in the spring the *Theater Manager* and his key staff members are selected. Usually they will be seniors, but in all cases they have been selected on the basis of their capabilities, interests, and experience. Their assistants are selected the following fall from drama and stagecraft classes and sometimes will serve only for a show; other times they will remain for a semester. They are usually those students who are in training for the key positions the next year. The crew and committee members are also selected from the classes and frequently change from one group to another during the year in order to gain more experience and to become familiar with the entire operation.

Staff meetings are held with all chairman and managers. General and specific responsibilities are clearly defined; ideas are discussed; general procedures are outlined; the tentative year's schedule is

noted. Later, when the first show is in the offing, the specific committees are set up, specific ideas are developed, and pertinent work is done.

The Theater Manager is very important in the success of a student managed theater. He should have had as much experience in as many fields of the theater as possible. Usually he has been an assistant manager for at least one show and has been chairman of a committee or two as well as having worked on a variety of committees. Frequently he has either been in a cast or on a stagecrew. He should have an interest in business and like people. His enthusiasm must be tempered with judgment, his affability with firmness, his business sense with artistic appreciation. He must be dependable, honest, willing to give much of his time to the planning, supervising, and evaluating of the activities carried on in the theater. He must be healthy, energetic, personable, and able to work accurately and pleasantly under pressure. He carries a great responsibility, but the experience will prove to be of great value to him when he leaves high school.

The *House Manager* is one of the first staff members to be in active duty in the fall because the auditorium will be used for meetings and assemblies. The House Manager is selected for his organizational ability, his air of authority, his warm friendliness. He must be meticulous about his own work and in supervising the work of his staff. He must be able to remain calm and to work quickly and competently under pressure and in an emergency. Although there are many duties he must perform or oversee, in general it is his responsibility to have the house, foyer, rest rooms, and box office ready so that all working personnel can carry out their tasks and that patrons

(Continued on Page 32)



Theater Management — Box office

# From Flickers to Art

By B. M. HOBGOOD

THE story of motion pictures is full of incidents which amuse or fascinate us. The advent of a great new entertainment form seems so unlikely in this comedy of foolish ventures and early awkwardness. The men who invented the movies seemed unable to grasp what they had on their hands, and their successors repeatedly miscalculated during the most significant developments. So many film pioneers were shopkeepers, salesmen, or otherwise without helpful experience in show business that they had to fumble their way to eventual success.

A typical incident in the pre-dawn of movies occurred in 1877 when an ambitious photographer wanted to help prove that a galloping horse's hooves completely leave the ground. Governor Leland Stanford of California had made a bet to that effect, and hired Eadweard Muybridge to furnish the proof. Muybridge set up a series of cameras along a course, drew strings across the course which, when struck, would trip the camera shutters, and told the governor to send on his horse.

The governor won his bet. More important, Muybridge discovered when he looked at his picture-series in a quick succession that his eyes recorded the illusion of a galloping horse. The pictures moved!

Muybridge's experiment was only one of many in the 1870's and 1880's which laid the groundwork for the beginning of motion pictures. The California photographer never went beyond making still pictures of movement, but his experiments helped stimulate Thomas Edison's development of the Vitascope machine in 1895.

In late April of the following year Edison gave the first public showing of movies in America at Koster and Bial's Music Hall on 34th Street and Broadway in New York City. This first film showed some girls dancing with umbrellas, surf breaking on a beach, a few comedy routines, and a gyrating solo dancer. It was over in a minute, but the audience was so astonished and pleased that more of the same was bound to come.

The men who saw the possibilities of movies fell into two groups: those who believed they could sell this new marvel of entertainment to the public (producers and exhibitors), and those who were fascinated by it as a new form of drama (directors). The first group made movies into a huge business. The second brought them from a cheap sensation to the status of a new art.

(Continued on Page 30)



Masterful film director William Wyler is one of the most respected artists in Hollywood. His current film is **Ben-Hur**, which he directed during the past year in Italy. Here Mr. Wyler is stationed above one of the mammoth sets he used in the MGM film. The destiny of motion pictures is in the hands of men like Wyler.



A sense of participation in the action, German directors found, could be given to the movie audience if the camera viewed action from the eye-level of the key figure in the scene. Director Otto Preminger remembered this when he filmed the scene pictured above in **Porgy and Bess**. The camera is at Sidney Poitier's eye-level, drawing spectator identification to Porgy in a moment of agonized realization.

**T**HE DIARY OF ANNE FRANK

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VISIT TO A SMALL PLANET

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# IT HAPPENED THIS WAY

by

Frank Wattron

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I Interior

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THE STORY. On the eve of her final party of the Summer, Jan Cameron's engagement to Don Mays is abruptly terminated when a mutual deception is revealed. Rather than contend with each other for editorship of the yearbook by competitive writing, they had agreed to be joint editors. However, unknown to one another, each has written a highly imaginative story concerning the supposed theft of Mrs. Cameron's wrist watch at a party earlier in the Summer. In the course of the play, both versions of the theft are acted out, with emphasis on exaggerated elements supplied by the two imaginative young writers. Jan's story has an ultra sophisticated tone, satirically revealing a girl's dream of being grown up and suggesting that the watch was stolen because of frustrated young love. Don's version is then portrayed with the same characters but in a distinctly different vein. As Don sees it, parents are the cause of all teen-age woes. Mr. Cameron appears as a comically frightening monster against whom the young people must unite for protection. That evening the same group meets for Jan's party. Thoroughly aroused after reading the fantastic stories, Mr. Cameron determines to find out what really did happen. His curiosity is gratified, but only after several harrowing experiences which make him realize the gulf between his adult world and the unpredictable realm of the youngsters. Jan and Don become reconciled and agree to be non-competitive joint editors.

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## DRAMATISTS PLAY SERVICE, INC.

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# THE LIGHTING LAYOUT

By JOEL E. RUBIN

**W**HAT do we mean by the lighting layout? The lighting layout is a plan of the stage that shows the electrical circuiting for the stage lighting, and also the location of the various lighting instruments. The drawings which accompany this article show a lighting layout for a typical secondary school theater.

Element #1 in our lighting layout is the follow spotlight. Of course it is obvious that the follow spotlight is almost a must for musical productions, but in the average secondary school the follow spotlight will be used often: assemblies, spotting the flag, novelty numbers in band concerts, additional lights on speakers, and the like. For this reason, a good follow spotlight is almost a must. The follow spotlight is normally located in the projection booth. Sometimes, two follow spotlights may be required. These may be placed in the projection booth; or in the theaters with balconies, the spotlights may be placed at the forward corners of the balcony where the operators will not disturb the audience. When the distance between the spotlight and the curtain line of the stage is less than 125 feet, a follow spotlight of the incandescent type may be used. When the distance exceeds 125 feet, it will normally be desirable to use a follow spotlight of the carbon arc type.

Element #2: front spotlights. The basic light for the downstage areas must come from the auditorium. Attempting to illuminate these areas solely from behind the proscenium will not be successful. The rule of thumb in determining the number of front spotlights is to use two spotlights for every ten feet of stage proscenium width, and then add two additional units for use as lecture and speaker spots. Thus for a stage with a normal proscenium opening of about thirty feet, six spots plus two speaker spots, or a total of eight spotlights, would be required. The vertical angle with which the light from the front spotlights strikes the floor at the curtain line should be between 35 and 45 degrees. Also, two units lighting the same stage area should be separated by twenty or more feet so that the light hitting the area is angled in from more than one direction.

The ellipsoidal reflector spotlight is the unit most frequently used today for the front spotlights. In the school theater where the distance between curtain line and the front lights is between 30 and 60 feet, the standard 250-500-750 watt 6" lens ellipsoidal reflector spotlight is

normal. When the throw is between 60 and 80 feet, use the same spotlight but with an 8" lens.

Element #3: proscenium splay spotlights. The proscenium splay is a lighting position very often overlooked in many school theaters, but it is so valuable for dramatic and plastic lighting that every possible means should be used to have lighting units and circuits at the proscenium splay positions. The spotlights to be used here are ellipsoidal reflector type, and of the same, or perhaps even increased wattage over the front spotlights.

Element #4: footlights. As have been noted in an earlier article, footlights are no longer mandatory. However, they are useful when used sparingly. The footlights should normally be of the disappearing type, which fold down into the stage when not in use. They need extend no more than perhaps two-thirds of the proscenium opening. Disappearing footlights are normally made in sections five feet long. Each section contains a total of 12 individual reflectors and colored glass roundels usually wired on three alternating colors. Sixty, seventy-five, or at most one hundred watt lamps should be used.

Element #5: tormentor lights. The tormentor spotlights serve to give modeling and plasticity to the lighting effects. Three to four spotlights should be placed on either side of the stage for a stage opening of about thirty feet. Since the

light must be carefully controlled, ellipsoidal reflector spotlights of the same wattage as used in the front spotlights may be used. As a substitute for these spotlights it is possible to use a special form of Fresnel-lens spotlight called the "Oval Beam." A 500 to 750 watt 6" lens "Oval Beam" Fresnel should be employed.

Element #6: 1st light pipe. The spotlights on the first light pipe serve to illuminate the upstage acting areas. They must be carefully focused so that there is a smooth blend between the downstage areas lighted by the front spotlights, and the upstage areas lighted from the various lighting pipes on stage. On the first light pipe provide two spotlights for every ten feet of proscenium width, plus four additional spotlights to be used as "specials." Fresnel-lens spotlights are normally employed. The familiar 6" lens size, 250-500 to 750 watt is the proper unit.

Element #7: 1st borderlight. Notice that in the layout the first borderlight and the first light pipe have been rigged on separate battens. It is possible under some circumstances to combine them onto one batten, by alternating short sections of borderlight with two or three spotlights between the sections. However, the use of separate battens is preferable. The borderlight extends over perhaps 2/3 to 4/5 of the proscenium opening. A very useful unit is the 150-watt borderlight using general service lamps with reflectors and colored glass roundels 6" on centers. Alternating colors are used: red, blue, and green; or, if one prefers a little more light at the sacrifice of color control, light pink, light blue, and light lavender roundels may be employed instead of the darker colors.

Element #8 and 9: 2nd light pipe and second borderlight. The number of spotlights on the second light pipe will normally be about one-half of those on the first light pipe. If the stage is very shallow the second light pipe will not be required. The separation between first and second light pipe, and between first and second borderlight will normally be of the same length and wattage as the first borderlight.

Element #10: cyclorama borderlight. The cyclorama borderlight is used to light the permanent rear ground surface, a plastered back wall of the stage, or a cloth cyclorama. The cyclorama borderlight should never be less than the proscenium opening in length, and if a curved cyclorama is used, provision should be made for lighting the curved extensions or arms of the cyclorama. Many experts feel that it is desirable to increase the wattage of this borderlight over the first and second borderlights, or to use PAR and R lamps rather than general service lamps in order to throw more of the light onto the cyclorama surface. Either 200-watt general service lamps 8" on centers, or 150-watt PAR 38,

(Continued on Page 29)

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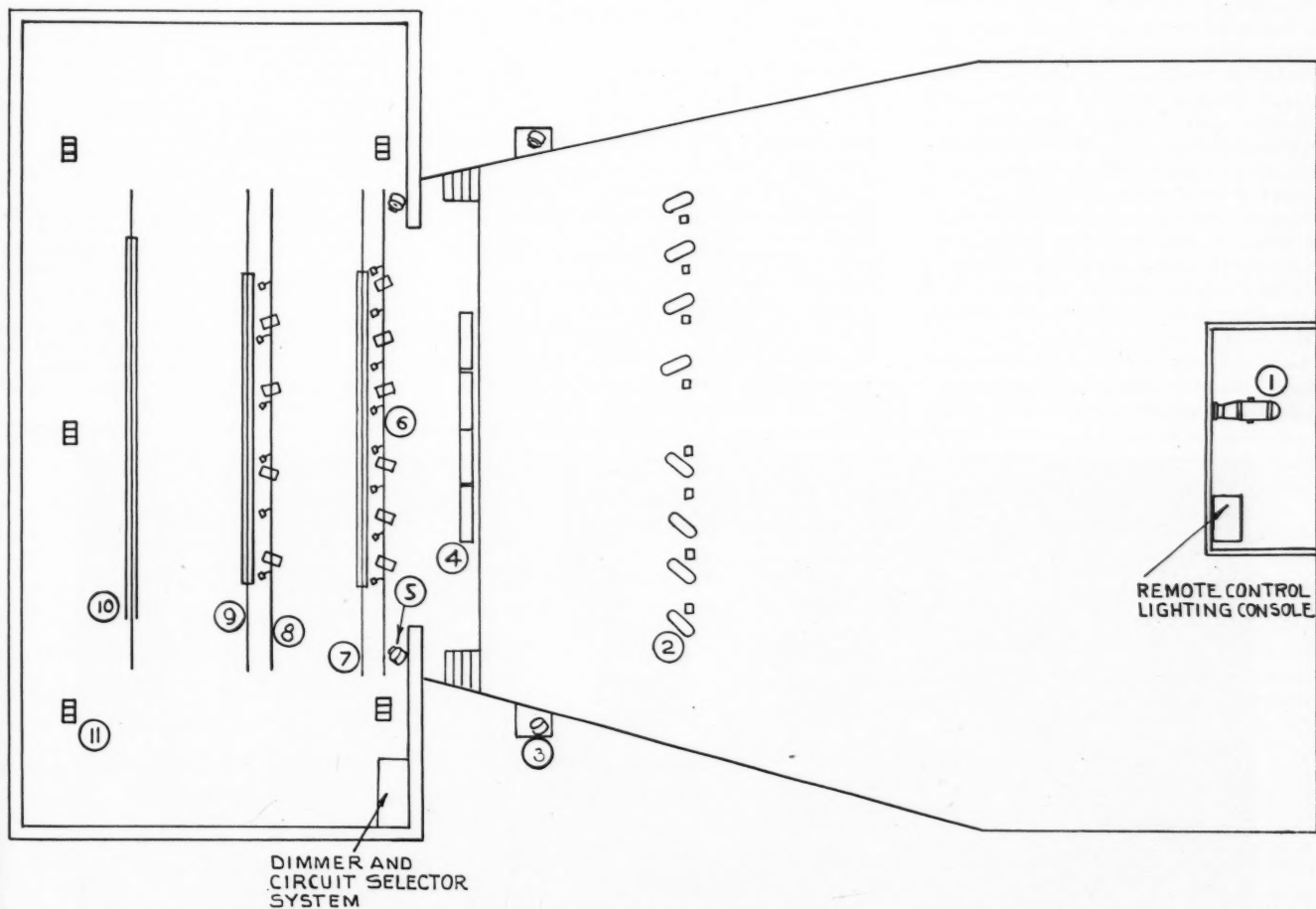
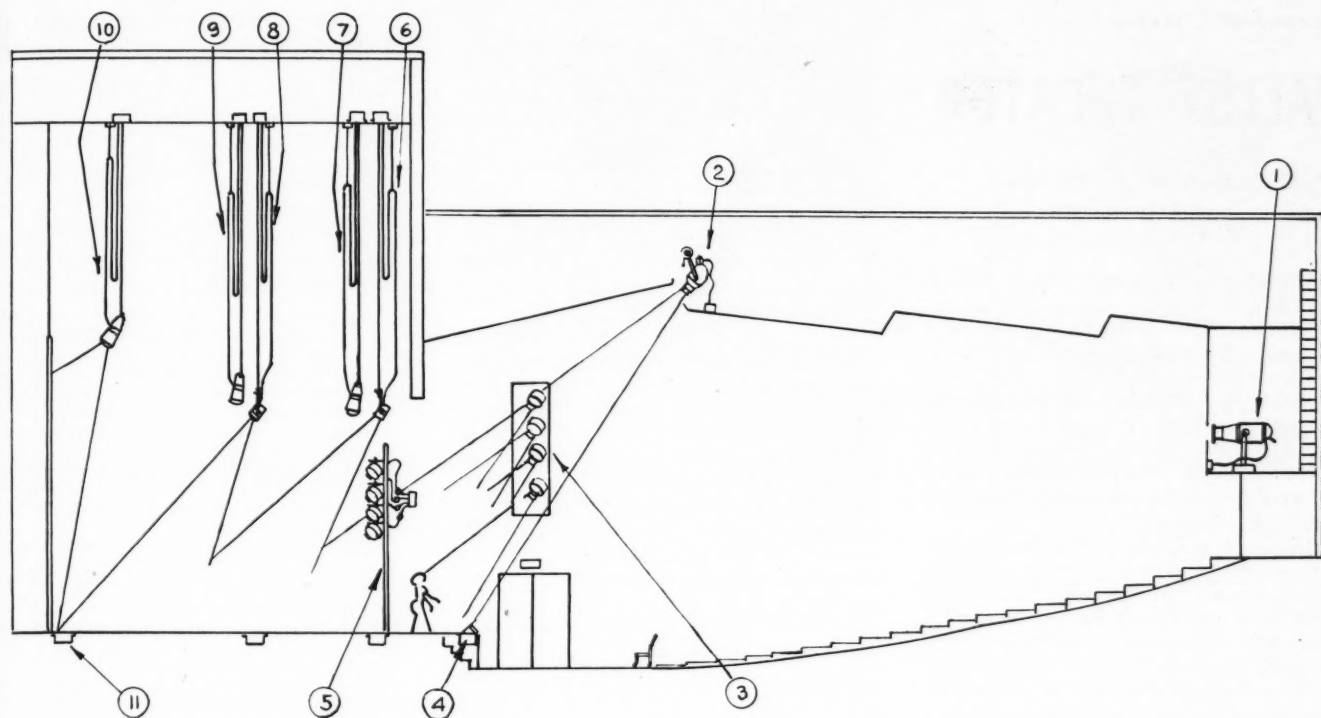
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**Lighting Layout for a Secondary School Theater.** Above: Section View; Below: Plain View. 1. Follow Spotlight. 2. Front Spotlights. 3. Proscenium Splay Spotlights. 4. Footlights. 5. Tormentor Lights. 6. 1st Light Pipe. 7. 1st Borderlight. 8. 2nd Light Pipe. 9. 2nd Borderlight. 10. Cyclorama Borderlight. 11. Floor Pockets. **Courtesy, Kliegl Bros. Lighting, N.Y.C.**



# VALLEY THEATER

By CHARLES R. TRUMBO  
and POLLYANN

AS THE Players of Providence, Rhode Island, were preparing to celebrate their Fiftieth Anniversary last season, a new theater was being born in Birmingham, Alabama, which was named Valley Theater. All productions are presented in the Shades Valley High School Auditorium, the home of Thespian Troupe 398, Dorothy Walker, Sponsor, who is an active member of this new community theater.

Mrs. George Bridges, president of this new group, is directly responsible for the organization of this new theater and a superb leader during its first successful year. She expressed in tangible terms her faith in its future by underwriting the new organization for all expenses. Likewise, she encouraged all committees with their problems and work by active participation. So that Valley Theater will be built on solid ground and not shifting sands, Mrs. Bridges personally attended at her own expense the Southeastern Theater Conference at Berea, Kentucky, corresponded with directors of nationally known southern community theaters, and attended the Birmingham Festival of Arts, at which conference she addressed the delegation on "The Play's the Thing." Finally, Mrs. Bridges received the Drama Award from the Birmingham Festival of Arts for the most outstanding achievement in theater in 1958.

William Ozier was the director of all Valley Theater's major productions during its first year. Mr. Ozier, highly quali-

fied for this directorial post, is probably best known for his brilliant direction of the Circle Players of Birmingham in his six-year tenure during which he produced drama of a caliber seldom reached by a non-professional company.

All six of Valley Theater's major productions were successful last year. They were *Separate Tables*, *The Passionate Women at Glyn*, *The Mouse Trap*, *The Potting Shed*, *Ah! Wilderness*, and *Janus*. All of these productions had members of Thespian Troupe 398 for ushers.

The highlight of the season evidently was *The Passionate Women at Glyn* by Birmingham's own Jack Barefield. Jack has been writing plays for some time. An old scrap book showed that Jack had written a play back in 1932 called *Dark Holiday* that was produced by the Paint and Patches group at Birmingham-Southern College. At the time of the showing of his play Mr. Barefield was connected with Communication Councilors in New York, and had to fly home for the World Premier showing of his play with Valley Theater.

Projects originated during its first year are as follows: library of books on theater, which now has over eight hundred volumes; research on masks; experimental theater, in which one-act plays are featured.

Valley Theater closed its 1958-59 season, solvent; all bills paid and a little in the bank. Beginning with no assets they now have an inventory of physical properties that amount to nearly the total receipts taken in for the year. This is accounted for by the results of volunteer labor in building stage flats and sets, as well as from gifts of costumes, curtains, furniture and other properties.

Helen Steer, the lady of the Wyoming summer stock theater, was appointed to be Valley Theater's new director for 1959-60. She has her Master's degree from the Louisiana State University and

has been director of dramatics at Howard College in Birmingham for the past three years.

Valley Theater aims for finer quality than is generally expected in Community Theater. They aspire to achieve professional productions of high caliber with volunteer help.

The philosophy of theater that is extolled by the founders of Valley Theater may be best summed up by their president when she says:

"The show must go on" is a basic tradition in theater. Thus the actor transcends his own and his century's limitations. Personal tragedies are ignored, no sacrifice too great. In an age when physical comfort is given priority we find it inspirational to see those dedicated to a group enterprise valued above personal comfort, who believe the whole is greater than the sum of its parts. Thus theater can give the impact of power generated when actors merge in spirit. Art is a release of power, and nowhere is it more evident than in good theater.

Theater is more than entertainment. It offers a new dimension — widens our perceptions and increases our experience. "Gaiety and glow are of the essence of theater, while drama suggests personal crisis — the event that cuts directly and vividly into life, having to do with the deepest currents of man's being and the intensest moments of existence" . . . . By sharing experiences of noble characters we are better able to meet our own crises, having gained a wider variety of experience than our own limited environment offers. A good dramatist makes us feel the total impact of living. Good theater lifts us temporarily out of the monotonous mediocrity of everyday living and makes us realize that life is not merely a scurrying through traffic, offices, dining rooms and so to bed! But a glowing, many-faceted form of which our lives are a part.

The function of a Little Theater is to provide the best in amateur theater for a discriminating audience, and to keep alive the great dramatic literature. I use amateur in its original meaning of one who works for the love of a thing, rather than for monetary considerations.

Valley Theater is produced by a group of theater enthusiasts, many of them top professionals in their field, who work with Valley Theater through interest. With people of this caliber there is every possibility that we may soon have the finest theater in the South.

Valley Theater represents quality, the essential element in all great art.



Working on sets for Valley Theater's *The Potting Shed*. Behind the book case there were huge cut-outs of factory and industrial buildings symbolic of the encroachment of these mentioned in the play.

# The Miracle Worker

By CHARLES L. JONES

AT LAST the 1959-60 Broadway season has produced a profoundly moving and truly inspiring new play which deserves to be seen by every person, young and old. It is *The Miracle Worker* by William Gibson, which opened in October at The Playhouse in New York and has been a tremendous success ever since.

*The Miracle Worker* is a chronicle of the first month that teacher Annie Sullivan spent with seven-year old Helen Keller, whose supreme victory over the triple handicaps of blindness, deafness, and muteness has since been an inspiration to millions the world over.

The story begins to unfold at the Keller homestead at Tuscomb, Alabama, in 1882 when, in the opening scene, six-months old Helen is stricken with a strange disease which leaves her more dead than alive in a world of darkness and silence.

In another background scene five years have passed, and Helen's parents are ready to give up in despair that anyone will ever be able to help her despite all attempts. During these years Helen has grown into an almost vicious, untamed animal allowed to give vent to her emotions in any undisciplined manner she chooses, while everyone pampers and spoils her out of pity.

At this crucial time, 20-year-old Annie Sullivan arrives from Boston, where she has just graduated from the Perkins Institution for the Blind, to accept her first job as teacher and companion to Helen. Annie is not a dainty, fragile Victorian teacher eager to be a humanitarian. Raised in an orphanage and blind once herself, she comes to the Kellers possessed with a stubborn determination to make her own way in the world, a boundless energy, an Irish tongue and wit, and tremendous patience. She is well equipped to help free Helen's mind from its prison of darkness.

Before she can do this, however, Annie faces a monumental task in subduing and disciplining the savage-like Helen in some of the most violent and emotionally packed scenes ever seen on the stage between adult and child. While Annie insists Helen be treated like a normal child, the family continues to spoil and pamper her.

During breakfast one morning in the dining room, Helen irks Annie by standing at the table eating out of everyone's plate with her bare hands. When Annie refuses to allow Helen to touch her plate and slaps her hands, Helen strikes Annie squarely in the face with all her force. Annie retaliates by grasping Helen's arms and twisting them above her head while the angry child goes into a violent tan-



Ten-year-old Patty Duke gives a tempestuous and deeply moving performance as a blind, deaf, and mute Helen Keller in William Gibson's new play, *The Miracle Worker*.



Anne Bancroft is pictured above as Annie Sullivan, the inspiring teacher of Helen Keller in the new Broadway play, *The Miracle Worker*.

trum, wildly kicking, struggling and throwing herself on the floor. When Captain Keller accuses Annie of having no pity, sympathy, or love for Helen, Annie furiously exclaims that pity is the cause of Helen's undisciplined condition. "Obedience is the gateway through which knowledge enters the mind" declares Annie and demands the family vacate the room while she teaches Helen some much needed manners.

When they depart, Annie locks all doors to the room. A few minutes later the dining room is near destruction, and Annie has been beaten, kicked, scratched, and had food spit in her face. However, Helen has learned to sit at the table quietly, eat with a spoon out of her own plate, and fold her napkin.

Although Helen must first respond to discipline, Annie knows her mind will never comprehend or understand anything until she is able to reach it through language symbols which must be imparted through touch. Annie realizes that she will never be able to teach Helen as long as the family interferes and requests that she be allowed to be in complete charge of Helen for two weeks in the garden house.

During this time she is able to bring Helen under control and manages to teach her several words through the manual alphabet. However, Helen regards this learning as only a game and does not comprehend that the words stand for people and objects even though she can spell back the words to Annie as taught.

When the two weeks are up, Annie feels she has made great strides but needs more time alone with Helen. The family refuses. That evening in the dining room Helen feels secure with her parents again and suddenly reverts to her old behavior of eating with her hands and throws her napkin on the floor. When Annie tries to stop her, Helen throws a pitcher of water into her face.

The climax of the play comes when Annie grabs the pitcher, yanks Helen outside the house to the water pump, and forces her to refill the pitcher. While the cold well water splashes over Helen's hands, Annie repeatedly spells the word water with the manual alphabet. Suddenly Helen hurls the pitcher to the ground and an expression of supreme understanding and enlightenment comes over her face. With a tremendous effort that rives the heart, Helen is able to utter inarticulate sounds distinguishable as the word water. Thus Helen's real education begins here as we see her brilliant mind at last released from what might have been eternal imprisonment in darkness and silence.

*The Miracle Worker* is one play which I recommend without reservation to all drama directors throughout the country for production. This is a wholesome, fascinating, and truly inspiring drama which will appeal to audiences everywhere.

The Broadway production stars Anne Bancroft as Annie and Patty Duke as Helen. *The Miracle Worker* is only the second Broadway play in which Miss Bancroft has appeared, having made a star of herself as Gittel in another William Gibson play, *Two for the Seesaw*, which is now touring the nation. Her amazing and touching performance in *The Miracle Worker* should assure her of a permanent niche in the theater as one of the most talented young actresses on Broadway.

Ten-year old Patty Duke is a gifted child star. She gives a phenomenal performance in the part of Helen Keller, which is difficult to conceive of one so young, especially since she never speaks a word. Although she has appeared on TV and on the screen, this is her Broadway debut.

Veteran screen and stage stars Patricia Neal and Torin Thatcher are featured in the drama as Helen's parents, while James Congdon portrays Helen's brother.



## THEATER



FOR  
CHILDREN

FRIEDA E. REED

### CHARACTER AN IMPORTANT CONSIDERATION IN CHOICE OF CHILDREN'S PLAYS

**D**URING the past few years there has been going on a constant evaluation and re-evaluation of our work in the schools. No doubt much of the analysis is the evidence and result of our good old American tendency to adopt fads, but if this turning of the attention of the public upon *what* the schools are doing and *how* and *why* is a fad, it is a good one, and deserves to grow out of the fad stage into regular practice. There is every reason why the public should demand the very best educational system possible for its children.

It might well be asked what all of this has to do with Children's Theater, and the answer is easy: Children's Theater is one very potent method and phase of education; thus it deserves the same close scrutiny and examination that other types and phases of education warrant. In fact, since it affects the individual at his most impressionable stage, it would perhaps not be exaggeration to say that the training the youngster receives at the very beginning of his school life is the most important in shaping character. No, we do not claim that Children's Theater can replace home training, religious training, school study; but if it is performing its best function, it can well be an important complement of these other methods of child training. And, as we have said repeatedly in this column, if Thespians are taking real advantage of their positions in the schools as young adults dedicated to the raising of the standards of theater in the school and the community, they can proceed in no more effectual way than to see that the children of the community have an opportunity to see good live theater designed especially for them at their own age level.

It is foolish to ignore or attempt to gainsay the potency of entertainment presented to children in the shaping of their development and in the building of their backgrounds. Parents tell us repeatedly of their being flabbergasted at the ideas and vocabulary suddenly in evidence in their children's daily activity. Where did the children pick up the ideas and vocabulary? According to the parents' analysis—from television. It is perhaps ironical that the best accumulation of words and the acquiring of most pertinent ideas often come from the commercials on TV rather than from pro-



Pinocchio and Blue Fairy are appealing characters for children's audience.

grams designed for children on that medium. Yes, it is ironical that much of the value from TV comes to children through incidental transference from material designed for adults rather than that designed for children. (Those of us interested in children's development know that many of the programs on this medium allegedly designed for children have very little value of any kind.)

It is a truism that children are facile imitators; therefore it is highly important that they be given the opportunity to imitate wholesome patterns. Here is the place where the wise choice of plays for children becomes highly important. In the choice of plays for children, there are many important considerations, but one of very first importance is that of the characters in the play. (Children by their own amazingly sound child logic pretty well take care of their own demands of plot, often more astutely than their elders; they will not settle for less than relatively sound plot sequence.) But the child's tendency to imitate and to identify himself with a certain character in the play make it exceedingly important that we give the child audience characters in every play that are worthy of imitation, and there should be certain adult characters that are worthy of respect or admiration. Certainly, where there are reprehensible characters, there should be evidence of the bad behavior of the characters having recognizable punishment. This does not mean that there should be overt preaching or that the characters should be flat cartoonlike monstrosities, either good or bad. It does mean that the characters should have recognizable proportions as human beings. The best playwrights for children have been aware of this basic principle and have developed their plays accordingly. The problem is for us producers of Children's Theater to be aware of the principle and to make its consideration an important one in choosing a script to develop for a children's audience.

In terms of these considerations let us examine a few of the famous children's classics of which there are excellent

scripts available. In *The Emperor's New Clothes* certainly the rogues are fun loving, gay, mischievous characters, appealing to children because of their cavorting prankishness; but beyond these obvious characteristics, there is resourcefulness evident in these characters and the impish determination to cut through pretense and falseness and foolishness and pomposity. Then, there is Pinocchio, who even though a puppet, has a strong appeal for youngsters because he has the usual childish reluctance to be tied to the routine of school, and the urge to escape into his own adventures; but he learns the lesson that in order to become more than a puppet—to become a real boy—he has to accept the responsibilities of learning. There is the further justification for identification in this character because Pinocchio is motivated

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## RECOMMENDED PLAYS FOR CHILDREN

### Fairy-Tale Plays

Aladdin and the Wonderful Lamp  
 Ali Baba and the Forty Thieves  
 Alice in Wonderland  
 Cinderella  
 The Elves and the Shoemaker  
 Jack and the Beanstalk  
 King Midas and the Golden Touch  
 Little Red Riding Hood  
 Peter Peter, Pumpkin Eater  
 Pinocchio  
 The Plain Princess  
 Prince Fairyfoot  
 The Princess and the Swineherd  
 The Puppet Prince  
 Puss in Boots  
 Rapunzel and the Witch  
 Rumpelstiltskin  
 Simple Simon  
 The Sleeping Beauty  
 Snow White and Rose Red  
 The Three Bears  
 The Wizard of Oz

### Modern Plays

Crazy Cricket Farm  
 The Ghost of Mr. Penny  
 Junket  
 Little Lee Bobo  
 Mr. Popper's Penguins  
 Mystery at the Old Fort  
 The Panda and the Spy  
 Seven Little Rebels

### Historical Plays

Arthur and the Magic Sword  
 Buffalo Bill  
 Daniel Boone  
 The Indian Captive  
 Marco Polo  
 The Prince and the Pauper  
 Young Hickory

### Plays of Popular Stories

Five Little Peppers  
 Hans Brinker and the Silver Skates  
 Hansel and Gretel  
 Heidi  
 Hiawatha  
 Huckleberry Finn  
 Little Women  
 The Nuremberg Stove  
 Oliver Twist  
 The Pied Piper of Hamelin  
 Rip Van Winkle  
 Robin Hood  
 Robinson Crusoe  
 The Sandalwood Box  
 Tom Sawyer  
 Treasure Island

### Fantasies

The Farmer and the Fox  
 Flibbertygibbet  
 The Good Witch of Boston  
 The Land of the Dragon  
 The Wonderful Tang

*The plays listed above will be found fully described and illustrated in our catalogue*

## THE CHILDREN'S THEATRE PRESS

CLOVERLOT, ANCHORAGE, KENTUCKY

to do the right thing so that he can be useful to his parent Gepetto who needs his help — a real motivation to unselfishness. Then, there is Simple Simon, who in the course of the excellent Aurand Harris script gains compensation for his strangeness, his being in the minority, by his being the instrument of establishing respect for differences in people. In *Rama and the Tigers* again the protagonist Rama learns the valuable lesson that he must sacrifice the wasteful and the foolish in order to have food. Something of the same lesson is learned by Hansel and Gretel in their search for food; they grow as they are forced to cope with situations seemingly beyond their age and knowledge. There is excellent opportunity for right identification of the child audience in *The Elves and the Shoemaker* when the Elves take over the temporary responsibility of the shoemaker's job. In *The Three Bears* (the Chorpenning version) there is an excellent opportunity for identification with Little Bear, who has all of the childish reluctance to conformity but who learns his lesson of right behavior in order to get along with people; and then there is the added excellent element in this version in Grizzly, who is reclaimed from the position of obnoxious, malicious, bitter non-conformist, through friendship.

These plays are merely a sampling of good children's scripts suggested as a kind of yardstick by which quality of

character presentation for possible identification can be measured. Besides the opportunity for child audience identification with a worthwhile character, it is certainly important that there be at least one adult character for whom the children can have respect and admiration. In *The Three Bears*, it is Middle Bear who represents the wisdom and patience of the good mother. Much the same thing is true in *Rama and the Tigers* in which play, the mother is the firm, wise, and fair parent in whom the children can recognize the counterpart of their own mothers. Frequently, in children's plays this role of the admirable adult is assumed by a kind of supernatural character in whom the children can believe and whom they can admire as adviser or administrator of justice. In *Pinocchio* it is the Blue Fairy who warns and guides Pinocchio. In *Hansel and Gretel* it is the Forest Fairy who, in many respects, replaces the ineffectual father and the cruel stepmother as a kind of parental guide and protector of the children. In *Cinderella* of course this important element in the play is provided by the Fairy

Godmother. In many ways this type of character is an excellent device in the play because it provides a kind of magic and idealized beauty which is a fine counteractant for much of the ugliness of the realistic world with which the children, both fictional and real, have to cope soon enough.

There is no intention to suggest that these plays indicated are the only ones that provide the sort of characters that should be included in a good children's play; they are suggested merely as illustrations of what to look for in reading and analyzing plays for presentation to children.

Finally, let us say in summary that it is doubtful whether a children's audience ought ever to be exposed to a production in which there is not at least one character with whom the children can identify themselves profitably; often, there may be more than one. It is certainly an additional value of the play if there is at least one adult character whom the children can admire and safely emulate. This does not mean that the characters should be weak, one-dimensional "goodies"; these will make no appeal to the children, and instead of encouraging identification will merely repel red blooded youngsters. Careful consideration of the type of people whom we invite the children to watch for an hour and a half should certainly figure strongly in every choice of a children's play.

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Photo: Jack Gaking, Roanoke Times  
**Dark of the Moon**, Troupe 570, Wm. Fleming High School, Roanoke, Virginia, Genevieve Dickinson, Sponsor

### DARK OF THE MOON

William Fleming High School, Roanoke, Va.

**T**HIS challenging but highly rewarding play was chosen because we had the actors and crew capable of meeting its demands, because it could be shortened to a thirty-two minute adaptation for use in state festival, and for our offering at the Seventh National Thespian Conference, Purdue University, in June, 1958.

Once permission was secured, we cut the play as a mood piece, omitting the crowd scenes with "hillbilly" flavor, such as the store and revival scenes, but leaving the important story elements of the play intact. John, witch-boy, falls in love with a human, Barbara Allen, and is changed into a human by a Conjur woman, on the provision that Barbara remain true to him for a year. She fails, he loses his bargain and is turned into a witch again, while Barbara forfeits her life, as the ballad predicts.

Our costumed ballad-singer sang the ballad before the opening of the curtain, and tied the scenes together during the two blackouts. The three scenes were: (1) Atop the Smoky Mountain Ridge, (2) A Corner of John and Barbara's Cabin, and (3) Same Mountain Ridge.

The mountain was made by wooden risers of various heights, the highest seven feet, covered with stapled-on dark grey heavy cloth (old stage drapes, dyed for our play). Heavy mattress boxes, cut, painted, and shaded with "rock" markings, filled in the sides and top of the ridge. A skydrop was used behind the ridge. The cabin scene, brought on (to down-stage left) and struck during blackouts, was a unit piece of three folds,

each twelve feet by four feet, with logs painted on. Our gnarled tree, 7½ ft. high, 3 ft. at the base, with a 4 ft. sweep of its branches, and our rock, 1 by 5 by 3 feet, were made on wooden foundations with chicken wire and canvas.

Blue and green mood-lighting was used throughout the play, with cue changes for lightning, moon, blackouts, and final curtain scene, which changed from blue to blood-red on the skydrop. Sound (thunder and the eagle's cry) and music for the witch dancers were taped and handled on cue.

Costumes of the witches and witch-dancers were in shades of grey chiffon over leotards. Witch-boy John was in black, with low, turtle-neck sweater and trousers; Conjur Man and Woman in ragged, shapeless costumes of greenish black. Barbara Allen, the only human in

## PLAYS OF THE MONTH

Edited By EARL BLANK

our adaptation, wore a dress of blood-red.

GENEVIEVE DICKINSON  
 Sponsor, Troupe 570

### TEN LITTLE INDIANS

Big Spring, Texas, Sr. High School

**I** TOOK the liberty of removing the last two pages of the script which contained the climax of the play including the revealing of the killer. This was the start of the best kept secret Big Spring has ever had. At the tryouts the students were quite furious with me for having removed the last few pages, but this in itself doubled and tripled their enthusiasm for the production and within a short space of time became the most talked about activity in the school. Suddenly, appearing among the cast members, Sherlock Holmes and Perry Mason began to develop, and the killer in the cast didn't know he was IT. This kept a great deal of interest alive in the cast and much speculation as to the madman but few were successful in discovering the killer. The last few pages were revealed to the cast about a week and a half before the dress rehearsal, and of course they were all pleased at being "in the know." Rehearsals were closed to all people other than the crews and cast, and the secret of the killer remained so up to the opening night.

*Ten Little Indians* lends itself so easily to a fine high school production. The characters are clear cut and easy to grasp for even the most inexperienced student actor. The set requires no problem at all. Mood lighting is perhaps the one glaring detail, and we managed to overcome this by excellent use of candle light and portable spots. The play itself mounts in excitement to the very end, carrying the interest of the audience right to the closing curtain. Our audi-



**Ten Little Indians**, Troupe 1474, Big Spring, Texas, Senior High School, Philip Wayne, Sponsor, 1958-59



**TEN LITTLE INDIANS  
DARK OF THE MOON  
CAESAR AND CLEOPATRA  
YOU CAN'T TAKE IT WITH YOU**

ences were visibly effected by the melodrama and could be heard discussing the details of the play and speculating as to who was the killer during the intermissions. We even had our full share of screams from the audience, and one could easily detect from the murmurs of the people out front that they were caught up completely in the drama mystery.

PHILIP WAYNE  
Sponsor, Troupe 1474

**YOU CAN'T TAKE IT WITH YOU**  
Lawton, Okla., High School

**T**HE truly great Hart and Kaufman story of Grandpa Vanderhof and his uninhibited offspring, in-laws, and acquired friends as presented in *You Can't Take It with You* is a story of the 1930's after the depression. Grandpa had inadvertently become lost from the federal government which left him free to retire, along with his descendants and friends, to a carefree life just around the corner from Columbia University. Most of the lives of this group were spent in the confines of a living-room which held all the hobbies of the people in the play, such as dart throwing, xylophone playing, ballet dancing, type setting, painting, and playwriting. There was even the testing of home-made fireworks to add to the confusion.

Building and decorating the set gave the stage crew unlimited opportunities for use of imagination. An old-fashioned light fixture was wired into the batten directly above the round dining-room table. The walls were plastered with prints and pictures of every description. Paper snakes were made to writhe real-



**Caesar and Cleopatra**, Troupe 102, Central Senior High School, Springfield, Mo., Charles L. Jones, Sponsor, 1957-58

istically by means of fine wire attached to them. All the furniture was authentic, especially the couch on which the inebriated Gay Wellington so gracefully retired.

Costumes presented no problem as the people in the story were not style conscious—they preferred comfort to ornamentation. Most of the clothes came from Troupe 935's quite adequate wardrobe room.

OPAL FORD  
Sponsor, Troupe 935

**CAESAR AND CLEOPATRA**  
Central High School, Springfield, Mo.

**P**ESSIMISTIC theater-goers often exclaim, "Fools rush in where angels fear to tread," when they learn a high school is about to produce a classic drama. Members of Troupe 102 recently became the proudest fools in the mid-west after presenting with unprecedented success George Bernard Shaw's *Caesar and Cleopatra*, usually tackled only by university groups or professionals.

Shaw's play as adapted by Elizabeth Jamieson, shows powerful Julius Caesar

marching into ancient Egypt in 48 B.C. and capturing not only a country but the heart of beautiful 16-year-old Cleopatra. Caesar helps Cleopatra regain her throne of Egypt temporarily held by her brother, boy-king Ptolemy and his faction, and molds her into one of the most dynamic and ruthless queens of all time. As usual, Mr. Shaw's ideas about life and human nature are revealed through his principal characters as he comments on morals, clemency, and chivalry.

With the exception of Caesar and Cleopatra, the other parts for 17 boys and 11 girls are no more a problem than any other play.

Problems will not be insurmountable if you must handle all phases of production yourself; however, if you can interest your art, ceramics, home economics, and industrial arts departments in aiding you, everyone can have a wonderful time putting together this cooperative project.

In my case, the ceramics class modeled from clay and cast huge statues of pharaohs, eagles, cats, and sphinxes as part of their regular assignments. The home economics department designed and made all feminine costumes and wiggling. The art department did all painting of Egyptian objects on columns and other scenery built by the stagecraft class.

Scenery for the entire production consisted almost entirely of four 2' wide by 12' high pylons or columns which were painted differently on all four sides and revolved and shifted into various positions from scene to scene. Two platforms 4' x 8' with 3-sided steps were used between or in front of pylons.

CHARLES L. JONES  
Sponsor, Troupe 102, 1957-58



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**PUBLISHERS**

**Ten Little Indians**, Samuel French, New York City  
**Dark of the Moon**, Theatre Arts Books, New York City  
**Caesar and Cleopatra**, Dramatic Publishing Company, Chicago, Ill.  
**You Can't Take It with You**, Dramatists Play Service, New York City



# Thespian Chatter

## FALCON STUDIOS

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### PULASKI, TENN.

#### Troupe 1679

As the lights are dimmed, the curtains drawn, Thespian Troupe 1679 brings the year 1958-59 to a successful close. Twelve one-act plays were presented by the troupe, assisted by the drama students. Among this number were *The Day After Forever*, *Untrue to Type* and *It's Only My Nerves*.

The greatest thrill we had during the year was the presentation of *The White Dove* in District 4 of the Tennessee High School Speech and Drama League. This play was awarded first place with three members being placed on All Star Cast and was entered in the State Finals.

Ten new members were initiated into the troupe. Marilyn Christopher and Gary Meyer received the Best Thespian awards. We are looking forward to a bright future with enthusiasm. — *Gene Farish, Secretary*

*Can't Take It with You* and for his contributions to our new society. He also has the lead role in *Oedipus Rex*, which the Thespians are presenting in Readers' Theater style shortly.

This was the first year for our troupe, and we enjoyed a very busy season with six successful productions. We hope next year will be even more successful. — *Margaret Lazarou, Secretary*

### BALTIMORE, MD.

#### Troupe 1253

Thespian Troupe 1253 of Kenwood Senior High School planned and participated in various activities throughout the school year of 1958-1959. In the fall of 1958 many members of the troupe were active in the cast and crew for the music department's operetta, *Carousel*. Immediately following, the drama classes and Troupe 1253 began working on the Christmas pageant. The pageant, *Come Ye Faithful*, was

presented before the P.T.A. and the student body.

The annual Thespian initiation was next on the agenda. Sixteen pledges were initiated. Invitations were issued to the faculty members, and a program was presented.

The other productions included the faculty play, *Night Must Fall*. Many students were involved on the crew with this production during the months of March and April. The final production was the spring play, *Nuts in May*, a comedy in three acts. The problems involved were certainly more severe than the usual.

We have had a very successful year due to the cooperation of the faculty members and Troupe 1253. We are proud to be members of this organization, and hope that many other students can enjoy the activities sponsored hereafter. — *Nancy Stephens, Secretary*

### DUNELLEN, NEW JERSEY

#### Troupe 374

The highlight of the 1958-59 Dramatic Season at Dunellen High School was the senior class production of *Heroes Just Happen*. Thespian Troupe 374 congratulated the director, Mrs. Coughlin, and many of the actors and committee members for a successful performance.

We were also quite pleased with our recent assembly program consisting of two one-act plays: *House Guest* and *If Girls Asked Boys for Dates*, and a hilarious monologue depicting a wife's attempt to help her husband complete his income tax return forms. Our troupe was responsible for the designing and printing of the programs for this assembly.

The year ended with a Thespian induction, and our annual trip to New York City to see *Sunrise at Campobello* and *The Pleasure of His Company*. — *Jan Moraller, Secretary*

### CHICAGO, ILLINOIS

#### Troupe 1020

If you think you have exhausted all the available material for high school production, why not try Japanese Drama? This is what Troupe 1020 of Immaculata did. The two Japanese Noh plays, directed by Anna Helen Reuter, were performed at a city drama festival and were awarded a superior rating. They will be repeated this summer at Notre Dame, Indiana, for the National Catholic Theater Biennial Convention.

The extremely stylized movements that were used in the Noh plays were counteracted by the mad pace of the next production, *The Desk Set* by William Marchand.

We students then faced the challenge of choosing and directing our own one-act plays for Immaculata's annual drama festival. Fifteen plays were given. The year ended with a school speech festival. The great variety in the dramatic activities has made it a very exciting and stimulating year for Troupe 1020. — *Barbara Truetschler, Scribe*

### AMSTERDAM, N. Y.

#### Troupe 1688

The first annual banquet and formal initiation ceremony of Troupe 1688 was held May 9 at the Elks Club at 7:00 p.m. The initiation was held first for the nineteen new members in the presence of their families and friends. Following the ceremony, we adjourned to the dining room for dinner after which the Kirk Douglas Award was presented to the outstanding Thespian of the year. Kirk Douglas, who is an alumnus of our school, donated the two trophies: one to be kept in the school trophy case and one to be given to the winner.

John Noble, president of Troupe 1688, received the award mainly for his fine performances as Poison Eddie Schellenbach in *Mrs. McThing* and as Grandpa Vanderhoff in *You*

## 1960 — REGIONAL CONFERENCES — 1960

- |                           |                                                                                                                                                                                                                                                                                                                                          |
|---------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ARKANSAS                  | Hendrix College, Conway, Marie Thost Pierce, Regional Director and Sponsor, Troupe 301, Marked Tree High School, April 28.                                                                                                                                                                                                               |
| FLORIDA<br>(Central)      | Chamberlain High School, Tampa, Winifred Lively, Sponsor, Troupe 165, Program Chairman; Paul Fague, Central Florida Regional Director and Sponsor, Troupe 177, Wm. R. Boone High School, Orlando, February 27.                                                                                                                           |
| FLORIDA<br>(Northern)     | Roosevelt Hotel, Jacksonville, Ardath E. Pierce, Regional Director and Sponsor, Troupe 942, Duncan E. Fletcher High School, Jacksonville Beach, February 26, 27.                                                                                                                                                                         |
| GEORGIA                   | University of Georgia, Athens, Mrs. John Seanor, Regional Director and Sponsor, Troupe 90, Fitzgerald High School, Fitzgerald, February 19, 20.                                                                                                                                                                                          |
| ILLINOIS<br>(Northern)    | Oak Lawn Community High School, Oak Lawn, William Tucker, Sponsor, Troupe 1970, Program Chairman; Robert J. Phillips, Northeastern Illinois Regional Director and Sponsor, Troupe 18, Thornton Fractional Twp. High School, So. Lansing, January 16.                                                                                     |
| MICHIGAN                  | Western Michigan University, Kalamazoo, Margaret L. Meyn, Regional Director and Sponsor, Troupe 455, Benton Harbor High School, March 19.                                                                                                                                                                                                |
| NEW ENGLAND               | Emerson College, Boston, Massachusetts, June Mitchell, Emerson College, Program Chairman; Barbara Wellington, New England Province Director and Sponsor, Troupe 254, B.M.C. Durfee High School, Fall River, Massachusetts; Nancy Fay Fox, Massachusetts Regional Director and Sponsor, Troupe 987, Marblehead High School, February, 13. |
| NEW YORK<br>(Eastern)     | Port Jefferson High School, Port Jefferson, Charles L. Jones, Regional Director and Sponsor, Ruth Becker, co-sponsor, Troupe 861, May 14.                                                                                                                                                                                                |
| NEW YORK<br>(Western)     | Drama Festival, State University of N. Y. Agricultural and Tech. Institute, Alfred, New York, Mort Clark, Program Chairman; Robert Timerson, Regional Director and Sponsor, Troupe 1286, Trumansburg High School, May 4-8.                                                                                                               |
| OHIO<br>(Northeast)       | Harvey High School, Painesville, Janet Hamman, Sponsor, Troupe 664, Program Chairman; Florence E. Hill, State Director and Sponsor, Troupe 66, Lehman High School, Canton, November 5.                                                                                                                                                   |
| OKLAHOMA                  | Enid High School, Enid, Mrs. Delyte Poindexter, Sponsor, Troupe 1263, Program Chairman; Maybelle Conger, Regional Director and Sponsor, Troupe 822, Central High School, Oklahoma City, March 12.                                                                                                                                        |
| OREGON                    | University of Portland, Portland, Melba Day Sparks, Regional Director and Sponsor, Troupe 124, Jefferson High School, Portland, January 28-30.                                                                                                                                                                                           |
| PENNSYLVANIA<br>(Western) | Mt. Lebanon Sr. High School, Pittsburgh, Julian T. Myers, Sponsor, Troupe 1603, Program Chairman; Jean Donahay, Western Pennsylvania Regional Director and Sponsor, Troupe 187, Brashear Jr. Sr. High School, Brownsville, April 30.                                                                                                     |

## LIGHTING LAYOUT

(Continued from Page 20)

or R-40 flood lamps 6" on centers will perform nicely. Of course the former must be used with individual reflectors, and the latter in individual compartments in order to give the most efficiency and prevent admixture of colors.

Element #11: floor pockets. The pockets are receptacles placed in the stage floor and providing electrical connections for portable or auxiliary apparatus used during the production. Lights for scenic backings, cyclorama horizon lights, cross-lighting of the upstage acting areas and the like are some of the instruments and uses that will eventually be plugged into the floor pockets. Normally, three or four receptacles are placed in each floor pocket. Five pockets should be considered minimum. Two additional floor pockets might easily be added to the lighting layout on the drawing, at left and right sides of the stage, and centered between the two pockets already there.

The accompanying chart shows the circuiting for an average secondary school theater with a moderate to light program of dramatic activities.

Please note that in each item there is a sliding scale. The more outlets and circuits that are used, the more the opportunity for flexible lighting treatments. On the other hand, even in a secondary school where there is a heavy dramatics program more than 100 stage circuits would seldom be required.

Lighting Position	Number of Outlets	Number of Circuits
Follow Spotlights	1-2	1-2
Front Spotlights	8-12	8-12
Proscenium Splay Spotlights	6-8	3-4
Footlights	P.C.*	3-6
Tormentor Lights	6-8	3-4
1st Light Pipe	8-12	8-12
1st Borderlight	P.C.*	3-6
2nd Light Pipe	6-8	6-8
2nd Borderlight	P.C.*	3-6
Cyclorama Borderlight	P.C.*	6-9
Floor Pockets	15-21	9-15
		<hr/> 53-84

\*P.C.: Permanently connected to the circuit since these units are not portable.

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## FLICKERS TO ART

(Continued from Page 17)

Edison was in neither group. He thought his Vitagraph could provide novel interludes for vaudeville theaters and penny arcades, and saw too late what had come from his laboratories. When he did see what he had, he combined with others in an effort to prevent newcomers from taking over the movies, but the courts defeated him. His competitors had meanwhile adopted the stage's "star system" and found an ideal place to make their films the year 'round in California. The center of the fledgling industry moved there from New York and New Jersey. Nickelodeons were replaced by swiftly purchased legitimate theaters. New companies formed to make and exhibit films, and the mechanical processes were improved. In the 1920's the business end of movies was firmly established.

All this was possible because of the work of a few pioneer directors. They gave the businessmen something to sell that was more than a novelty.

It was George Melies, a Frenchman, who perfected the technique of "stop-motion" out of his interest in magical effects. A ragged Cinderella, he saw, could be transformed in a split second of screen-time—if he stopped the camera, let the actress change costumes, then started photographing her again. It might take hours to prepare everything before resuming, but to the audience it would seem one continuous and miraculous action. Melies' "Cinderella," "A Trip to the Moon," and other "motion tableaux" drew delighted admirers throughout Europe and America from 1897 to 1903.

The next innovators were Americans. They made movies a story-telling medium.

Edwin S. Porter had made many of the short "views" and "tableaux" before he hit upon the idea of *editing: arranging film shot at various times in a dramatic order*. In 1903 fire engines were a favorite subject of the hand-cranked cameras, so Porter decided to try out his idea with these old films. He cut them up and began splicing them together, but lacked shots which would thread together the story he wanted. So he photographed two new scenes: a desperate mother in a burning apartment being saved by a courageous fireman. He put these at the end of his little epic, and called it "The Life of an American Fireman." It was a sensation!

Later in 1903 Porter improved upon this success by making the first real story film, "The Great Train Robbery." Modeled after a successful stage show, it was completely planned by Porter before he shot any film. In editing this picture he dared to depart from the usual practice by switching ("cutting") instantly from one view to a new one. He also had two plots running alongside each other ("parallel editing"). With a

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startling close-up of the bandit leader firing point-blank at the audience, Porter ended the first "smash-hit" movie.

Most of the bold steps that still had to be taken before movies could become the dominant entertainment medium of this century were the work of one man: D. W. Griffith.

Griffith was a stagestruck writer who got into movies for the same reason many young people got into TV a few years ago: to make a living while awaiting a break in the theater. He was not proud at first of being a filmmaker, and changed from actor to director only to make more money. But from the start he was different from the other directors, who monotonously ground out one-reelers with cynical speed, and in two years he had become the nation's leading director of movies.

In 1908 this lanky Kentuckian found movies imitating stage plays and vaudeville routines in terrible, tasteless, jerky "flickers" which had only one virtue: the pictures did move. Against the frantic and flabbergasted objections of cautious producers he introduced these methods in his first year as a director: several views of each scene, close shots of the actor and close-ups of the actor's face, dramatic lighting effects, films based on literary classics, and a more natural style of acting. In his second year as a director he introduced the very long or scenic shot, began planning the composition of his pictures ("framing"), used the camera in movement, and established the editing process as the keystone of film narration.

It was Griffith who first proclaimed the cardinal rule that *in movies the pictures alone must tell the story*. He showed how this could be done with variety in the refinement he invented of editing by switching the screen view immediately from one place to another (intercutting). In the little film which introduced this method a burglar was shown ransacking a house while the father rushed home to save his defenseless family. Griffith's editing cut from the house to the father and back again, building tension by alternating shorter views of each action until the father arrived for a last-minute rescue. Now in-

tercutting is so fundamental to film editing that no picture could be made without its use. Later Griffith showed that a movie can jump, prolong, or compress time through editing.

Before World War I Griffith took international leadership in filmmaking by the historic picture in which he used all his ideas and techniques, "The Birth of a Nation." This first great feature film, always referred to as "the textbook for motion pictures," was studied and copied by directors everywhere.

It was not until after the war that the entertainment world realized how carefully Griffith's work had been studied. Meanwhile, a rival of his, Thomas Ince, had developed the methods by which one movie studio could produce dozens of pictures at one time. Ince did this through standardization of the screenplay or shooting script. Since the war halted moviemaking in other nations, the Ince innovation allowed American producers to flood the world market with their films and seize a control of distribution they've never relinquished.

Creative development of film technique had been up to U. S. directors so far, but when their companies concentrated on bigger business operations in the 1920's the next improvements had to be made in Europe.

German directors, working in the magnificent UFA studios built by their government near Berlin, focused their efforts on making the camera expressive. In the films of F. W. Murnau, Ernst Lubitsch, G. W. Pabst and others, the camera seemed always to be moving to take new views of the action. It swept slowly across the scene (panning), approached and retreated from the actors (dolly), suddenly peered down from high above (crane shot), or looked directly up from a position near the floor (tilt shot).

These men were seeking *the ideal picture to tell the story*, finding that various angles and free camera movement enriched the possibilities of pictorial drama enormously. They discovered the threatening quality of pictures shot from a low level, the sensuous feeling possible with the camera shooting at waist level, the loneliness suggested by a high distant angle view of a single figure, and the involvement in action produced by eye-level shooting. Combining these methods with ingenious refinements of dramatic lighting, a new quiet naturalness in acting, and opulent settings, they experimented with new story material with an aim of projecting a deep sense of humanity onto the screen.

Their films were so widely admired that American producers took to importing German directors and cameramen by the scores. Then the Russians unveiled the results of their work.

Whereas the Germans had refined the use of the camera from basic techniques, the Russians perfected the art of the editor. They took apart Griffith's master-



works, "The Birth of a Nation" and "Intolerance," and put them back together again hundreds of times, finally emerging with the principles of montage. This concept showed *that the audience's emotional reactions and understanding of the film drama is created by the way the pictures succeed each other and the duration of each shot.* They demonstrated this conclusively by casting completely untrained actors in major roles and by giving non-living objects an exciting appearance of vital meaning.

Sergei Eisenstein became the best known exponent of montage editing through such sequences as this one from his epochal film, "The Battleship Potemkin": a cannon is fired from a battleship to demolish the facade of a military headquarters, and the effect is so significant that the statue of a lion comes to life! The cannon firing was photographed in the Black Sea, the building in Moscow, and the lions in the Crimea, but were edited together for a screen-time of a half-minute to show a continuous action and its significance as if it all had happened in one place. These lions immediately became famous. Actually they were three different statues—one lion lying asleep, one on its haunches, and one rampant—but the impact was single and singularly dramatic.

While the Russians were learning how to create a sense of reality through editing, a young American explorer turned his movie camera on reality itself. Robert Flaherty made a full-length film about the life of Eskimos beyond the Arctic Circle, "Nanook of the North," which showed how fascinating a filmed document of fact could be. The battle between the Eskimo Nanook and the terrifying, huge Kodiak bear was no fake bit of staging; it had happened and Flaherty had recorded it, editing his film to transfer to the spectator a feeling of identification with Nanook. Flaherty inspired many with his richly observant, truthful documentary films.

The English made the documentary evoke the dignity and traditional integrity of the ordinary man in the British Isles. The French ignored these explorations of reality to play, in the Melies inheritance, with the ironic appearance truth can be given in experimental films.

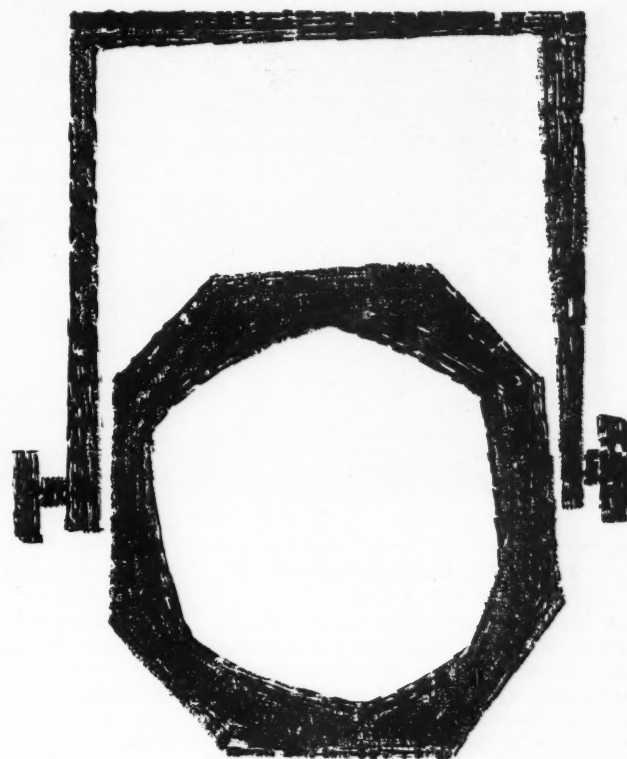
Sound arrived in 1927 to halt temporarily the further refinement of films' pictorial essence. But the business of movies scrambled to a quick recovery in America when appropriate material like the musical, the war drama, and "exposures" of crime was exploited for its decibel values. Alfred Hitchcock in England and Rene Clair in France succeeded in editing sound, too. Hollywood finally called on radio showmen, like Orson Welles, to perfect their audio effects. In a remarkable, controversial film, "Citizen Kane," Welles not only showed how sound could vitalize a movie, he also revived the Germans' moving camera and the Russians' montage editing.

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Subsequently the demand for color films grew through the success of Disney cartoons and the mass enthusiasm for such epics as "Gone With the Wind." Then came World War II, a box office bonanza, and a weary succession of undistinguished pictures. But working for the Army and Navy at this time were a group of young directors who learned their craft by bringing a new height of interest to the documentary film with their action reports on the war. They returned to Hollywood after the war to make movies which for the first time brought star billing to directors. The first of these was William Wyler's sensitive and popular "The Best Years of Our Lives."

Masters of filmmaking today include not only Wyler, Hitchcock, John Ford,

and Frank Capra with their years of experience. The roster of Hollywood's director-artists now includes younger men recognized in the last fifteen years: John Huston, George Stevens, Fred Zinneman, Elia Kazan, Joseph Manckiewicz, and Stanley Kramer.

As directors have been granted more recognition, moviegoers have begun to realize that it is the director and not the publicized stars who make a film good entertainment. While many directors seem to be mainly concerned with making uneven spectacles in order to attract mammoth box office returns (like the late Cecil B. DeMille), the director-artists take movies ever more clearly into the realm of the fine arts as an imperishable record of our times and our lives, our ideas and our feelings.



Theater Management — Usher

### THEATER MANAGEMENT

(Continued from Page 16)

can be seated quickly and graciously. The comfort of the audience rests with the House Manager. He is the first to arrive and the last to leave the auditorium. The final house report must be on file, the house checked, and the Stage Manager notified when the House Manager is ready to lock the front of the theater.

The *Head Usher* supervises the ushers, works with the *Doorman* and the *Box*

Office Attendants, and is directly responsible to the House Manager. The ideal Usher Corps is made up of a skeleton crew of trained students with additional members added as the occasion demands. Ushers control the traffic of the theater and see that each patron is seated correctly with as little delay as possible. The Head Usher instructs them as to their duties, grooming, and type of dress. She makes certain that they are familiar with the usual questions asked by patrons; that they know where public

facilities are; that they have programs. It is frequently necessary for her to have rehearsals with her corps so that the ushers will be able to function smoothly when on duty. The ushers are in a wonderful position of being able to set the mood of the audience. The Head Usher assigns positions and helps the House Manager check the house at the close of each performance.

The *Doorman* sees that everyone who enters the theater has a ticket for the immediate performance. He greets the public with a "good-evening" and by name whenever possible. He must be capable of dealing with noisy patrons without disrupting the flow of in-coming patrons. The *Doorman*, Ushers, and House Manager combine their efforts toward making the evening so pleasant that the audience will look forward to the next show.

The House Manager can prepare the house, but he must have patrons to fill the house. To secure the audience is the responsibility of another important staff member, the *Promotion Manager*. This is a sizeable task and requires coordinating the activities of several specialists and their committees. The student selected must be an "idea" man with a practical sense of application. He should have had experience as an assistant on the Promotional Staff and as a chairman of one of the groups as well as having served on several committees. He must be enthusiastic, healthy, reliable. He



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must be a salesman capable of soliciting ideas from his staff while at the same time evaluating these ideas. He must be a driver, but a diplomat. He must be an organizer, and he must "deliver the goods," a full house. His assistant and members for committees are selected from the classes to serve usually for only one show. The key chairmen are selected for the year, and with them he makes out his yearly plans. After the planning meetings with the Director and Theater Manager, he lays out the plans for the current show with his staff. From there on each chairman assumes responsibility for the completion of his own committee's work. A file is set up in the business office for all information which might be pertinent and reports are diligently made and filed on schedule.

On our Promotion Staff are six specialists, most of whom have committees. The *Poster Chairman* works with two sub-chairmen, one in charge of all posters, dodgers, etc., used within the school; the other in charge of all such material used outside the school building and in the community. They not only plan the campaign and execute the art work, but they also see that the posting is done correctly and that all advertising material is promptly removed when the run of the show is completed. They frequently work with the art department. Their work must be well correlated with the general theme and with other phases of promotion. All work is carefully proofed.

The second chairman is in charge of *Skits* to be used for publicizing the play. Since it is our contention that cuttings from the play are not a satisfactory advertising medium and take too much precious time from regular rehearsals, the Skit Committee writes, rehearses, and performs the "selling" skits to be used in assemblies or meetings both in and out of school. Introduction of cast members is an effective part of such skits.

The third chairman organizes and develops a *Speakers Bureau* so that students are prepared to give sales talks at dinners, lunches, meetings in the community and in the school. The fourth chairman handles the *Specialties*. This is a group who try to originate and develop unique advertising "gimmicks." This group can often turn the trick necessary to hang up the SRO sign at the Box Office.

The other two representatives on the Promotion Staff are the *Press Agent* and the *Photographer*. These are two people who have proved of inestimable value to the department. Their material is used not only to sell the immediate show, but it is used for future reference. This makes an excellent permanent record for the department.

Even the very best production will not pay its way unless proper publicity has been given it, and it is the Promotion Staff's job to see that this is done systematically and with a flair. However,

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there must be tickets available for the patrons; there must be material ordered and paid for; and there must be books kept. So, the *Business Manager* and his assistant carry on this work with the help of a Ticket Manager, Sales Crew, and Box Office Attendants.

The Business Manager must be competent, honest, dependable and have an interest in business administration. It is his responsibility to make all arrangements for the purchase of materials and equipment, to try to keep within the amount budgeted for the show, to organize ticket sales, deposit money, pay bills, and keep accurate records of all income and expenditures. When he closes his books at the end of the show, his accounts must balance.

His *Ticket Manager* must be a salesman, but he must also know the fundamentals of mathematics and be consistently careful that each transaction is completed immediately. He orders the tickets, checks tickets out for selling, records the return of money and unsold tickets. He must organize a "top-notch" sales crew and thoroughly instruct them in the established procedure for selling and recording sales. He also selects his Box Office Attendants, instructs them in their duties, and supervises their work. Accuracy, thoroughness, and honesty are

requirements for anyone handling tickets and money.

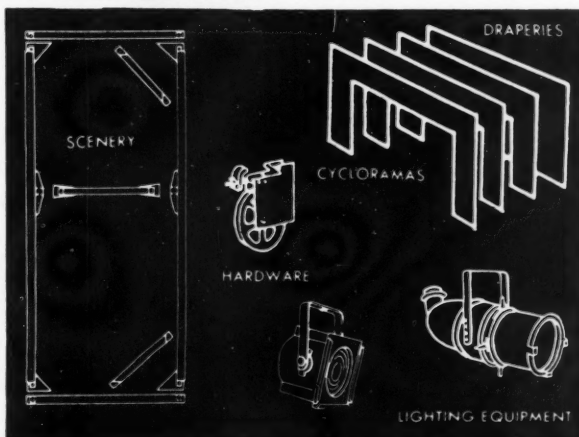
Two more vitally important members for the Theater Management Staff are the *Program Editor* and the *Secretary*. The program is one of the few contacts that the cast and producing staff have with the audience. Interesting, appealing programs will result in good will and an increased patronage. The program may be mimeographed, printed, or lithographed. It may be simple or ornate, with pictures or drawings or without them. It must be accurate and it must contain all the necessary information and acknowledgments. Time is needed to lay-out a good program. Careful proofing is needed to prepare a program of high quality. The results are well worth the many hours of tedious work.

Every chairman on the Staff has occasion to need the assistance of the Theater Secretary. This position offers excellent training. The work is varied. There is a great deal of work and often it must be done hurriedly under trying conditions yet be accurate and neat. The secretary's work begins when the director arrives at school the first day of school and usually finishes when the drama director closes her theater for the summer.

If a high school theater is going to earn its rightful place as an important training ground as well as a place for entertainment, it must produce plays which afford the most worthwhile experiences to as many students as possible while at the same time produce the very best entertainment for the public. This can be accomplished when the director works with three capable student groups: the actors, the production crew, and the theater management staff.



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Winter scene on Indiana University's Bloomington campus. In background is the School of Business building.

## INDIANA UNIVERSITY

(Continued from Page 15)

\$6,500,000 for research purposes, up more than \$2,000,000 from the previous year.

Outstanding in basic scientific research, Indiana has five of the six Hoosier members of the National Academy of Sciences, America's foremost society devoted to scientific achievement. One of its scientists, Prof. Herman J. Muller, is a Nobel Prize laureate, whose field is genetics, an area in which I.U. is both a national and international leader. Three of its scientists are also members of the American Philosophical Society, the oldest and most distinguished of learned societies.

The University's various schools have established an enviable national reputation for superior teaching.

The School of Music, at both undergraduate and graduate levels, is recognized among the leaders. Thirteen members of its faculty have Metropolitan Opera background. It is one of the few universities with a professional orchestra conductor and has in residence the famed Berkshire String Quartet. The Music School's student-sung operas are ranked by music critics as the finest of the country's non-professional produced opera.

The University's School of Business is a leader in its field. Its faculty, one of the country's largest, is also rated superior in quality as evidenced by the many textbooks in every field of business written by faculty members and used in colleges and universities. On the graduate level the School turns out more Doctors of Business Administration than any other university. Under the Business

School's direction is the Bureau of Business Research whose many business research projects and publications directly aid Indiana business and industry.

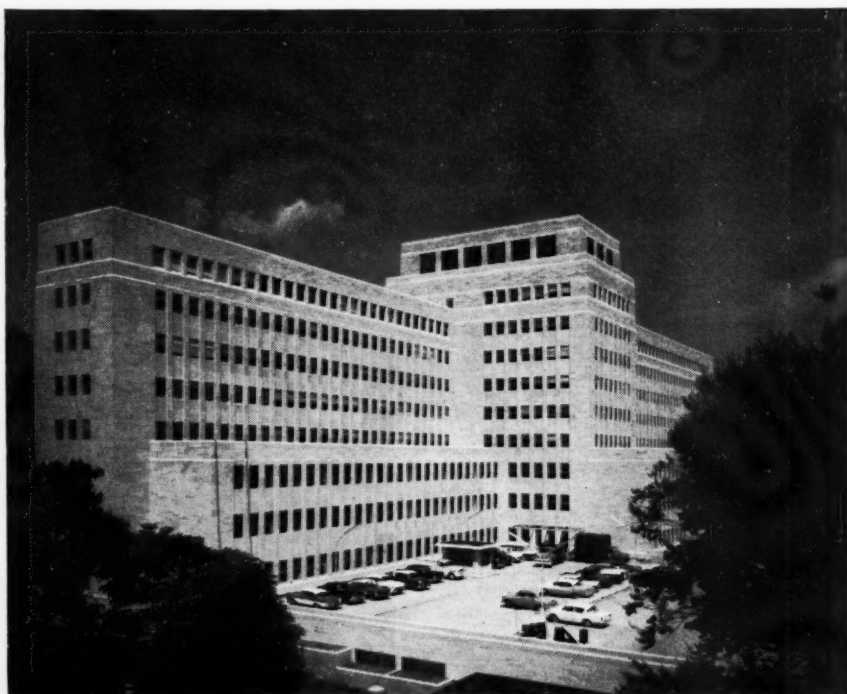
The School of Law is pioneering with a course to train its students for the practical day-to-day procedures needed in modern law practice. Using laboratory methods comparable to those used in medicine, dentistry, and other profes-

sions, the program fits students to deal with the changing laws and regulations of the modern day.

The School of Education has grown phenomenally over the past decade in its services to teacher training of Hoosier teachers and other services to public schools. This year it is under the direction of a new dean, Harold G. Shane, experienced in education from elementary teaching to city school administration. Its enrollments have expanded tremendously during the last 12 years, and it ranks first in the Big Ten in doctoral degrees granted and third on a national basis.

On the Indianapolis Medical Center campus, the Medical and Dentistry Schools are recognized as superior in programs, distinguished faculty, and research devoted to health welfare. Both schools, through their clinics and hospitals, serve every county in Indiana, providing more than 120,000 examinations and treatments yearly for Hoosiers.

The University's library is the richest between the Atlantic and Pacific in rare research books and manuscripts for its students, faculty, and visiting scholars. Its rare book collection has as its core the Lilly Library, given to I.U. in 1955 and then described as the greatest gift of its kind ever made to a university. The Poole collection of the history of printing is one of the world's finest, and contains one of the three privately owned copies of the Gutenberg Bible. Other notable collections include the Indiana-Oakleaf Lincoln Library, one of the five greatest accumulations of material on Abraham Lincoln; Mark Twain material, and early Western Americana.



Ballantine Hall, Indiana University's newest and largest classroom building, provides classrooms, teaching laboratories, and departmental offices on the Bloomington campus.

The Indiana University Press, founded in 1950, has published more than 125 scholarly and general non-fiction books. Many of these have rated front-page reviews in the nation's leading book reviewing publications.

Culturally, the University is recognized for the many fine musical, dramatic, dance, and other programs in the arts. The Auditorium, seating 3,800 and long a model for other structures of its type, each year is the scene for a series of performances which bring to the Bloomington campus the world's leading musicians, actors, and dance artists. In addition, the School of Music operas, Department of Speech and Theater student-acted dramas, scholarly lectures, and art exhibits make the University a center for lovers of the arts from throughout Indiana and the Midwest.

In physical plant construction, Indiana has been keeping pace with its academic progress.

This fall, on the Bloomington campus the new Ward G. Biddle Continuation Study Center wing of the Indiana Memorial Building was opened. The new wing greatly increases facilities for student activities, and for educational conferences and workshops for adults.

Also opened this fall was the new nine-story Ballantine Hall, the largest classroom building on the Bloomington campus. Housing 20 departments in the humanities, social sciences, and business, the new academic building benefits practically all students on the Bloomington campus through the facilities provided by its 104 classrooms.

The University's newest residence hall, Tower Quadrangle, was opened in September on the Bloomington campus. It is the first dormitory at a Big Ten school specially designed for co-educational uses and the first to have resident academic counselors. It accommodates 900 men and 300 women students.

Well under way on the Bloomington campus are these construction projects: 47,000-seat football stadium to be ready in 1960; fieldhouse for athletic offices and indoor sports, to be completed this winter; additional classrooms and laboratories for physics, astronomy, and mathematics; a major addition to the School of Music building; a rare books library, to be named Lilly Library, for the housing of the University's priceless book and manuscript collections; a building to house the fine arts center, art galleries, and the department of radio and television.

In inter-collegiate athletics Indiana is a member of the Big Ten, its teams competing in this toughest of collegiate athletic conferences. This competition includes football, basketball, track, baseball, wrestling, cross country, swimming, tennis, golf, and gymnastics. In most of these fields Indiana University teams have won Conference championships and in a number, national titles.

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# BRIEF VIEWS

By WILLARD FRIEDERICH



THE past couple of years have seen the appearance of the usual number of full-length mystery plays. This category is interpreted to include the standard courtroom dramas and those melodramas of suspense or murder in which there may be doubt in the casts' mind as to who is guilty but not always in the audience's. The best of the lot are described below:

**MURDER IS MY BUSINESS** by James Reach, from the novel by Brett Halliday. Mystery; French, 1958. 6M, 5W; Scene: multiple set of three rooms in hotels in Miami. Royalty: \$35.

It seems almost incredible that any Michael Shayne detective novel could be dramatized for the amateur stage with a tone acceptable to teen-age actors, but such is actually the case. This adaptation has all the speed, twists, and excitement of the Shayne novels, but even though there are the customary three blondes, omits any questionable actions or language. Shayne is tempted to help a young girl who reports that she has discovered her brother murdered in a hotel room and then, five minutes later, has found the room empty and her brother's body vanished. When a man appears and claims he is the girl's brother and that the girl may be suffering from mental illness, Shayne is torn between the two stories. Two murders later—one of them the girl herself—Shayne realizes that there has not only been a bonafide case of mistaken identity but that there is also a murderess loose who is masquerading as the dead girl. He is just in time to save his secretary from being shot by the mentally deficient killer. The setting is not so difficult as it sounds. Several of the roles are limited to a scene or two, thus putting the burden of the play on less than half the cast.

**HOUSE ON THE CLIFF** by George Batson. Mystery; French, 1957. 2M, 4W; Scene: living room. Royalty: \$25.

Adapted from a TV play by Batson and Donn Harman, this enlargement tells the story of a young girl who is now confined to a wheel chair because an auto accident, in which her father was killed, resulted in her inability to walk. Her worried stepmother and her doctor, suspecting that the cause is purely psychological, have almost given up hope that she can be brought out of her despondency. The arrival of a cheerful young nurse and a vacationing doctor, however, seems to bring her new life and to improve her morale. A love affair between her and the sympathetic doctor develops quickly, in spite of the mild opposition of the stepmother. Little by little the nurse notices evidences of strangers around the lonely house, and then actual incidents, such as gun shots and unknown visitors wandering through the house, convince her that the stepmother and the family doctor are in collusion against the girl to get her father's estate. She is right about the collusion but not the motive; for in the exciting climax the visiting doctor is proved a fortune-hunter and only in the nick of time is prevented by the nurse from killing the girl. The loss of her fiancé is compensated for when the girl is motivated by the crisis to walk again. The characters are interesting, well-drawn roles, and there is enough true-to-life humor in the play to balance the mystery. For those who want a small cast with few male roles, this seems like a good prospect.

**MURDER TAKES THE VEIL** by Margaret Hubbard, from her own novel. Mystery; Dramatic Pub. Co.; 1957. 8M, 15W; Scene: lobby of a girls' school in Louisiana swamp country. Royalty: \$25.

In addition to something different in locale and situation, this play also provides an interesting cross-section of people: school girls, teachers, nuns, country-folk servants, and parents. The Mother Superior's fear that the addition of three male teachers to the staff of the girls' school may cause some problems is amply borne out, though not for the reasons she has in mind. One of the students realizes that one of the men probably murdered her father and, if he finds out who she is may try to do away with her also. When her room-mate is killed in the swamp adjoining the school, she knows she is right and tries to run away. She is brought back by an alumna of the school, however, but fear prevents her from telling the sheriff what she knows. Working in the dark, therefore, the sheriff achieves very little until another school-mate of the frightened girl is attacked. With the help of the latest victim, he rounds out his investigation and succeeds in rescuing the girl herself from the murderer's final attempt at silencing a witness who, ironically, has not actually recognized him at all. The setting is simple and the cast is flexible, for the number of school girls called for is not particularly fixed. Because of the large cast, few roles are lengthy or difficult. Characters are almost all natural and believable.

**MONIQUE** by Dorothy and Michael Blankfort. Melodrama-mystery; French, 1957. 5M, 4W; Scene: living room of a country house near Paris. Royalty: \$50.

This is one of the most chilling plays in the past several years, its cold kind of terror being somewhat reminiscent of the famous French movie, *Diabolique*. When a weak husband finally agrees with a young woman doctor, Monique, to murder his shrewish wife so that they can at last find happiness together, he leaves the details to the iron-willed doctor. Later the wife, not at all dead, is heard speaking and the terrified husband shoots himself—leaving the greedy conspirators, the wife and doctor, to enjoy his fortune. They barely escape the suspicions of a neighbor, a retired detective who is skeptical of the whole situation; but too late the wife realizes that she is now the one under the domination of the implacable doctor and will probably not live very long to profit from the fortune, which the doctor is eager to legally control. This is purely adult drama, filled with excellent but difficult characterizations; and rarely will an audience that may think it knows what is going on be so often deceived and surprised. Even the last curtain line suggests a new development that will come as a shock. As a psychological study of evil, this play goes far beyond the ordinary "who done it" mystery.

**THE STAIRWAY** by Margaret Hubbard, from the book by Ursula R. Curtiss. Melodrama; Dramatic Pub. Co.; 1958. 4M, 7W, 1 boy; Scene: living room. Royalty: \$25.

Though this play has several weaknesses, there are also many strongpoints. When the psychopathically jealous father falls down the stairs and is killed, his wife and his "cousin"—actually a former servant whom he pays to stay in the house and spy on his wife—each suspect the other of pushing him. The cousin

teams up with the shifty, ambitious gardener to blackmail the wife. She, in turn, acquires the aid, and love, of a writer-tenant on their estate. Because of protecting her ten-year-old son, the wife cannot take the risk of telling the strange-sounding truth to the police, and she almost succumbs to the blackmailers' demands, especially when the pair's fears that the maid will testify against them lead them to murder her. The writer finally traps them, however, and the poor harassed wife and son are assured of a happy life at last. Most of the characterization is quite good, but the weakness lies in the character of the murdered husband. Apparently in an effort to make his death seem justified, the author makes his cruelty so obvious that it is almost unbelievable, even though we recognize it as psychopathic. A few incidents also jar credulity, such as the wife's giving the cousin, whom she strongly distrusts, an important message to deliver to the maid. But, even so, the play as a whole is adult and different enough to warrant consideration.

**SPEAKING OF MURDER** by Audrey and William Roos. Melodrama; French, 1957. 2M, 4W, 2C. Scene: library. Royalty: on application.

A reasonable success on Broadway recently, this play is not so much a mystery as a play of suspense. Almost as soon as the curtain rises we discover that the governess of a wealthy man's two children has killed his wife sometime earlier in the hope of marrying the man herself. But now the man has recently married a second wife, an actress; and the governess has systematically been turning the two children against her ever since the couple returned to the husband's house. She finally decides, after experimenting on the actress' dog, to kill the second wife by locking her in an air-tight vault, once used to store rare books, and to blame the act on the husband's young son. She is found out just in time to save the actress from suffocation, and, by accident, is unknowingly locked in the vault herself at the end of the play. The characterization is rather good throughout, especially the minor character of a blackmailing neighbor; but many groups would have difficulty in casting the ten-year-old boy, who has a large and difficult role. If his role is well played, the suspense of the play can be most exciting and compelling.

**YOU, THE JURY** by James Reach. Courtroom mystery-drama; French, 1958. 7M, 8W; Scene: a courtroom. Royalty: \$25.

A young woman is defended by her sister, a lawyer, against the charge that she killed her employer, an arrogant man who obviously had never hesitated to hurt anybody who got in his way. The accused has confessed to the crime, but the lawyer-sister still persists in making the best defense she can. When their younger sister turns up and reveals that she was in the man's apartment and found him dead some time before the star witness says she entered the room and found the accused standing over the man's body with a gun in her hand, the lawyer proceeds to find a witness to verify the new time schedule. The accused then admits that she confessed to the crime only because she thought her younger sister had done it. The play has two endings, one for either of the two possible verdicts to be rendered by the entire audience in a voice vote. The girl will probably be acquitted, of course, in which case the D.A.'s office will be admonished to look more closely into the activity of the star witness, the man's fiancée, who could have committed the crime herself. In spots the attempts to inject humor into the trial are a bit forced and unreal, but on the whole characterization is fairly reasonable and the courtroom procedure seems to ring true. The fairly predictable plot does not really provide all the necessary interest, however, and the effect of the play will therefore depend largely on the excellence of the acting, much as in the popular courtroom dramas on TV.



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some and clever, yet he's constantly in trouble. Few people realize the difficult time Griff has at home — unaware that this makes him strike out at the world. Anne Greger, attracted both to Buddy and to Griff, has a hard time reaching a full understanding of the problems these boys face. Through all of this play, there's the haunting figure of the young history professor, Neil Hendry. Neil wanted to be a professional athlete, but he was wounded in the Korean War, and this makes an active life impossible. The alternative is teaching, and in this, with the help and love of the attractive young teacher, Joanne Dietrich, he learns respect for his profession; and then, almost without intending it, he becomes deeply important in the lives of his students. This play is written with delightful humor, and with deep understanding.

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